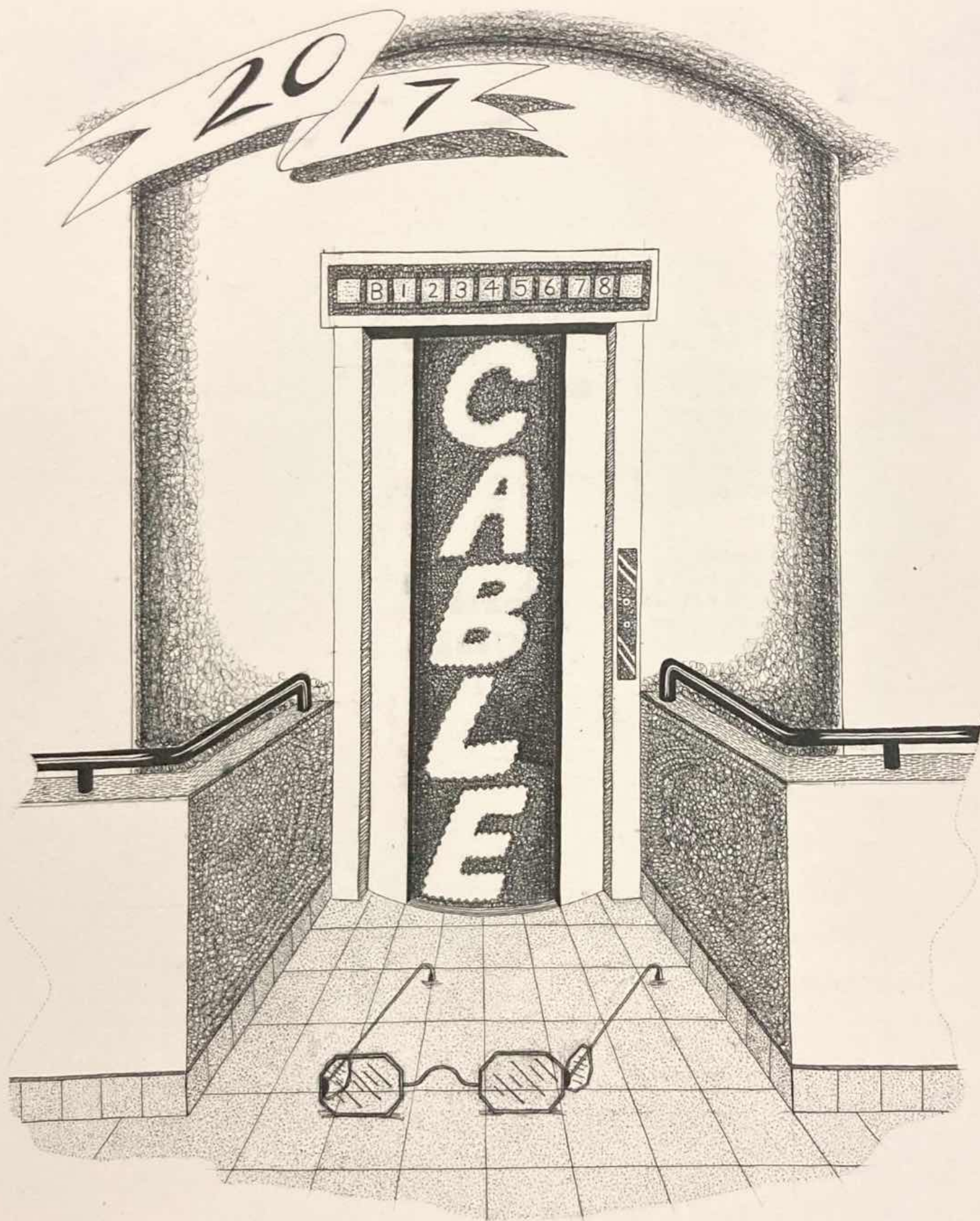
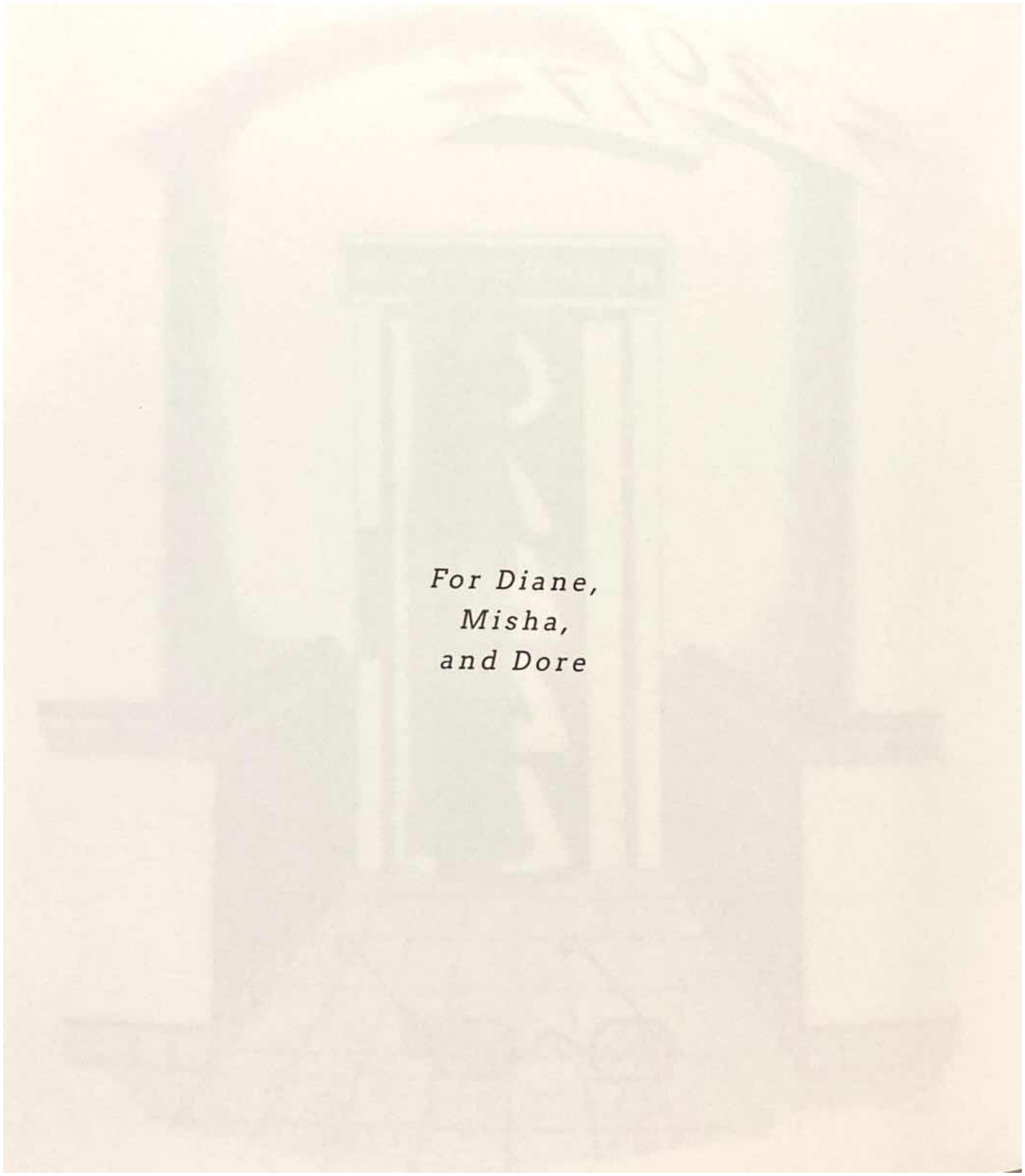


The Cable







*For Diane,
Misha,
and Dore*

Monday, August 24th 1942

Dear Mr. [Name]
[Address]
[City, State, Zip]

I have been thinking about you and your family for some time now. I hope you are all well and happy. I have been very busy lately, but I always find time to think of my friends. I am sure you are all doing well. I have been thinking about you and your family for some time now. I hope you are all well and happy. I have been very busy lately, but I always find time to think of my friends. I am sure you are all doing well. I have been thinking about you and your family for some time now. I hope you are all well and happy. I have been very busy lately, but I always find time to think of my friends. I am sure you are all doing well.

with Love

I am sure you are all doing well. I have been thinking about you and your family for some time now. I hope you are all well and happy. I have been very busy lately, but I always find time to think of my friends. I am sure you are all doing well. I have been thinking about you and your family for some time now. I hope you are all well and happy. I have been very busy lately, but I always find time to think of my friends. I am sure you are all doing well.

Sincerely,
[Name]

Enclosure

August 24th 1942

TWO MESSAGES FROM BILL MEA

Dear Class of 2017:

Thank you for asking me to contribute to your Yearbook. Most of you have been at Cooper Union for a year more than me, but we have certainly shared a remarkable time together. The first few years were a tumultuous time of conflict and distrust. You had to focus on more than just your education in order to support the essence of what Peter Cooper wanted for our school. This was not fair to you, but it was needed at the time.

When I became Acting President in July 2015, I set as my goals the rebuilding of trust and healing of the community. As part of these goals, I sought to return Cooper Union to a "normal" academic experience, where the focus returned to faculty, students, teaching, and learning. I believe that we were able to accomplish this together, making your final years at Cooper Union far more productive and enjoyable than your first years.

Now you are about to leave Cooper Union, but I can tell you that Cooper Union will never leave you. You will forever carry with you the experiences of your time here. It was an honor for me to be Acting President during part of your time here and I was very happy to get to know many of you. I wish you well in your lives and ask you to be kind to others.

I remain in your service.

On Sat, Apr 22, 2017 at 2:36 PM

----- Original Message -----

Subject: A Message to the Community from Bill Mea

From: campus-notice@cooper.edu

Date: Mon, December 5, 2016 4:37 pm

To: undisclosed-recipients;;

My eighteen months as Acting President will conclude at the end of December and I wanted to share with you my thoughts about what this time has meant for me and hopefully for The Cooper Union.

At the Board's request, in July 2015 I took on the role and responsibilities of Acting President, in addition to my responsibilities as Vice President for Finance & Administration. This was a time still marked by unrest, distrust and bitter divides. To extend my message from commencement, we were indeed a "broke-down palace." In my first communication to you, I spoke of our need to return to a historical sense of who we were. I also declared my primary goals as Acting President to rebuild trust and heal our community. I believe that, together, we have achieved these goals.

I have heard from a number of you that Cooper Union has returned to the sense of community that it embodied prior to our recent challenges, at least as much as is possible without being free. We all share in this achievement as this sense of community is a collective sense and not owned by one person. We needed an open atmosphere to allow this to happen organically, which is what I tried to provide.

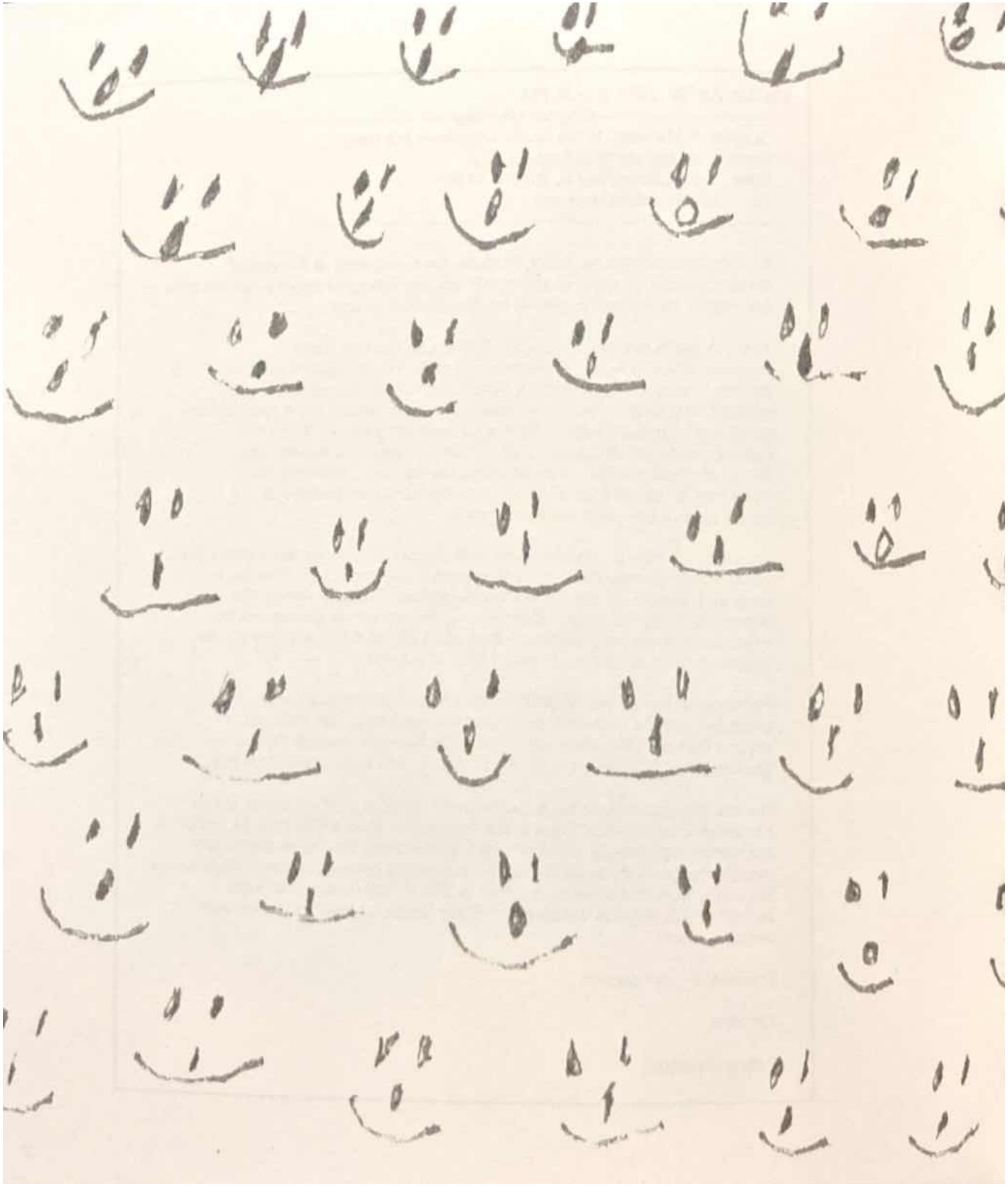
Healing and the rebuilding of trust have begun and will continue. These take time and will grow with continued transparency, listening and actions that are consistent with words. We have all showed that we are open to each other, even when we disagree, and I am grateful for that.

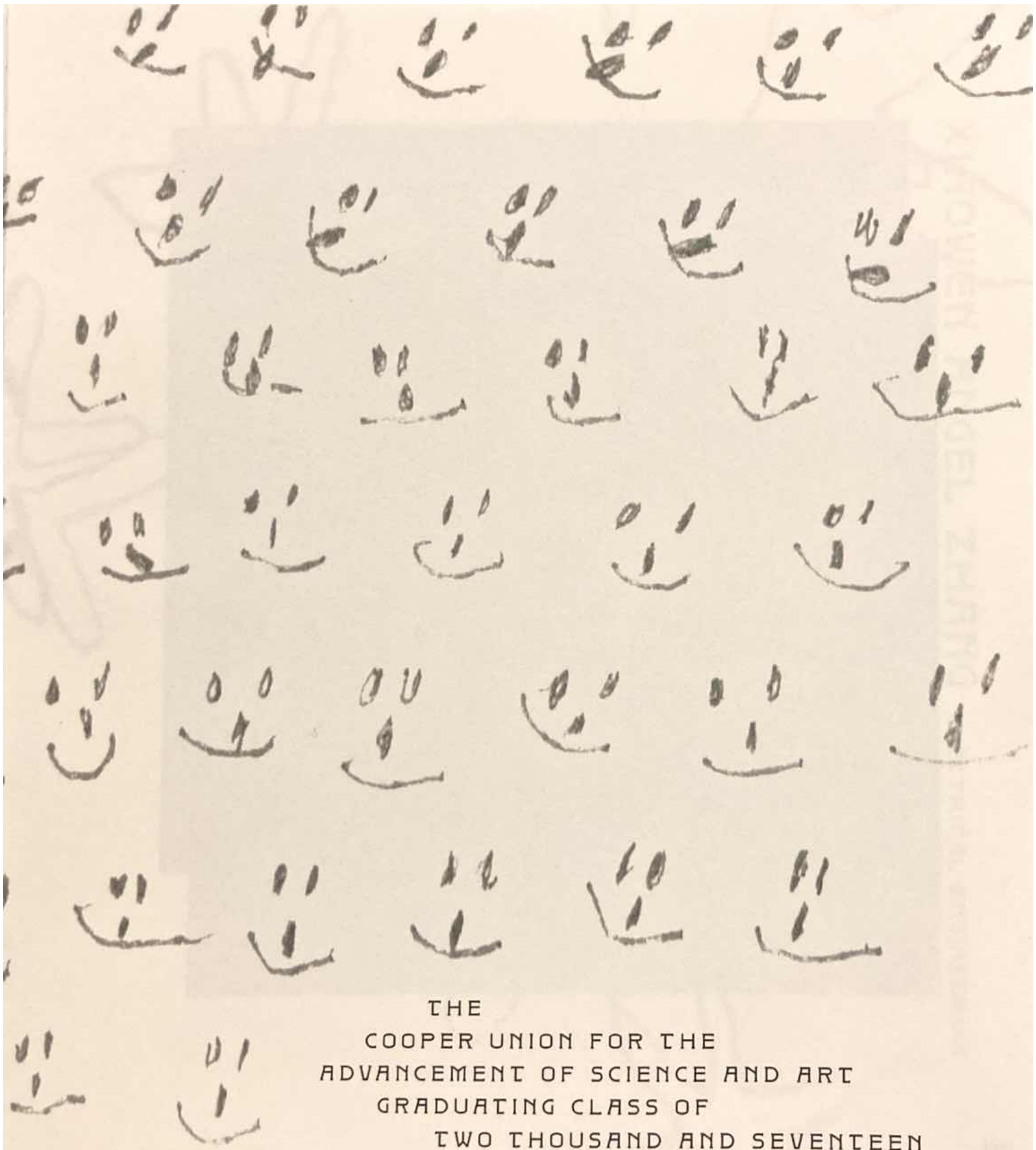
For me, this opportunity to be the Acting President of The Cooper Union has been a tremendous experience. I have met so many wonderful people in our community: faculty, students, staff, and alumni. You have supported me, challenged me, made me reach beyond my own expectations, and given me confidence in our future, a future in which I will continue to work with all of you towards the ideals of Peter Cooper. I love you more than words can tell.

I remain, in your service.

Bill Mea

Acting President



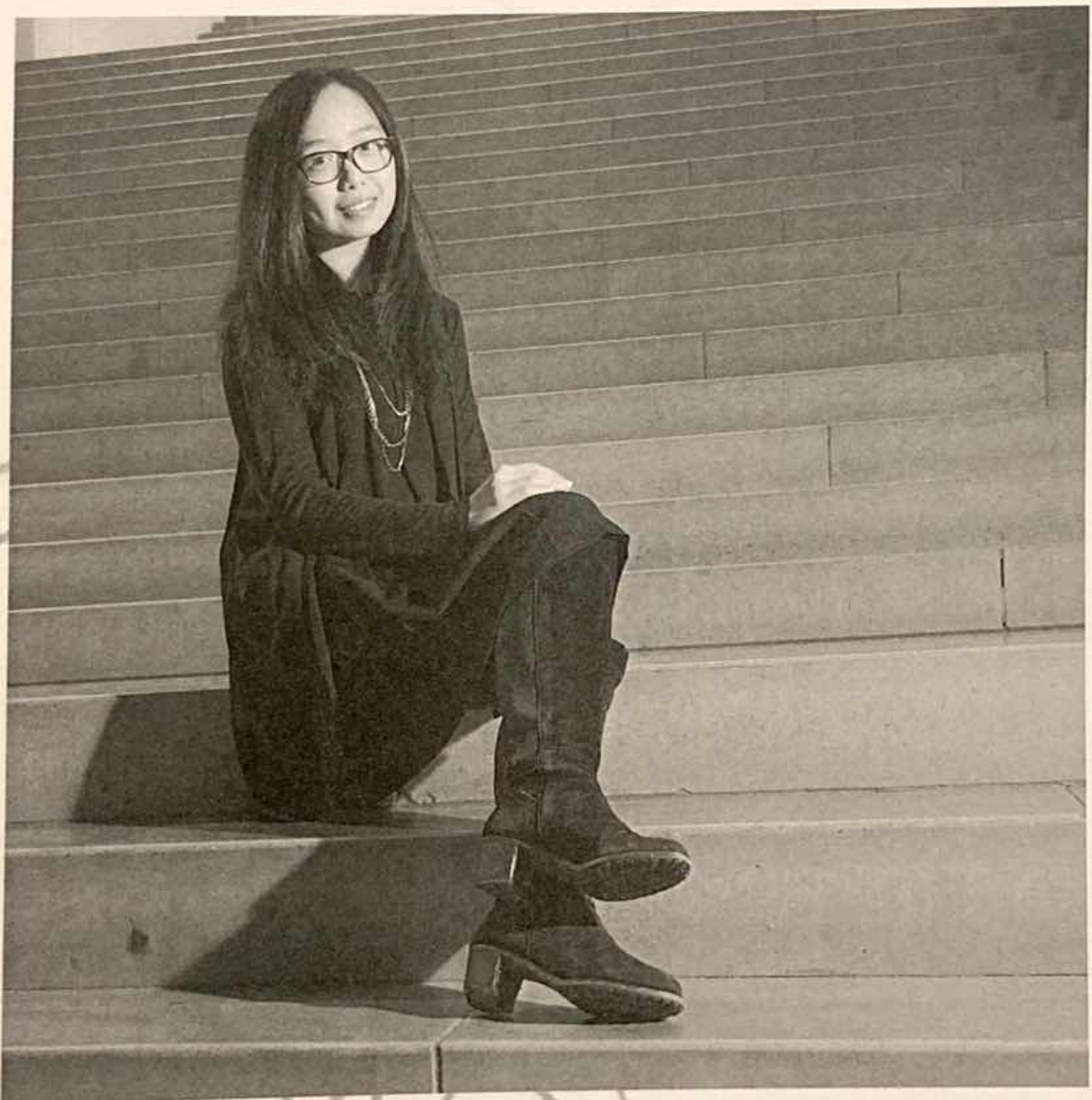


THE
COOPER UNION FOR THE
ADVANCEMENT OF SCIENCE AND ART
GRADUATING CLASS OF
TWO THOUSAND AND SEVENTEEN

TONY ZHAO MECHANICAL ENGINEERING



XIAOWEN ANGEL ZHANG ELECTRICAL ENGINEERING

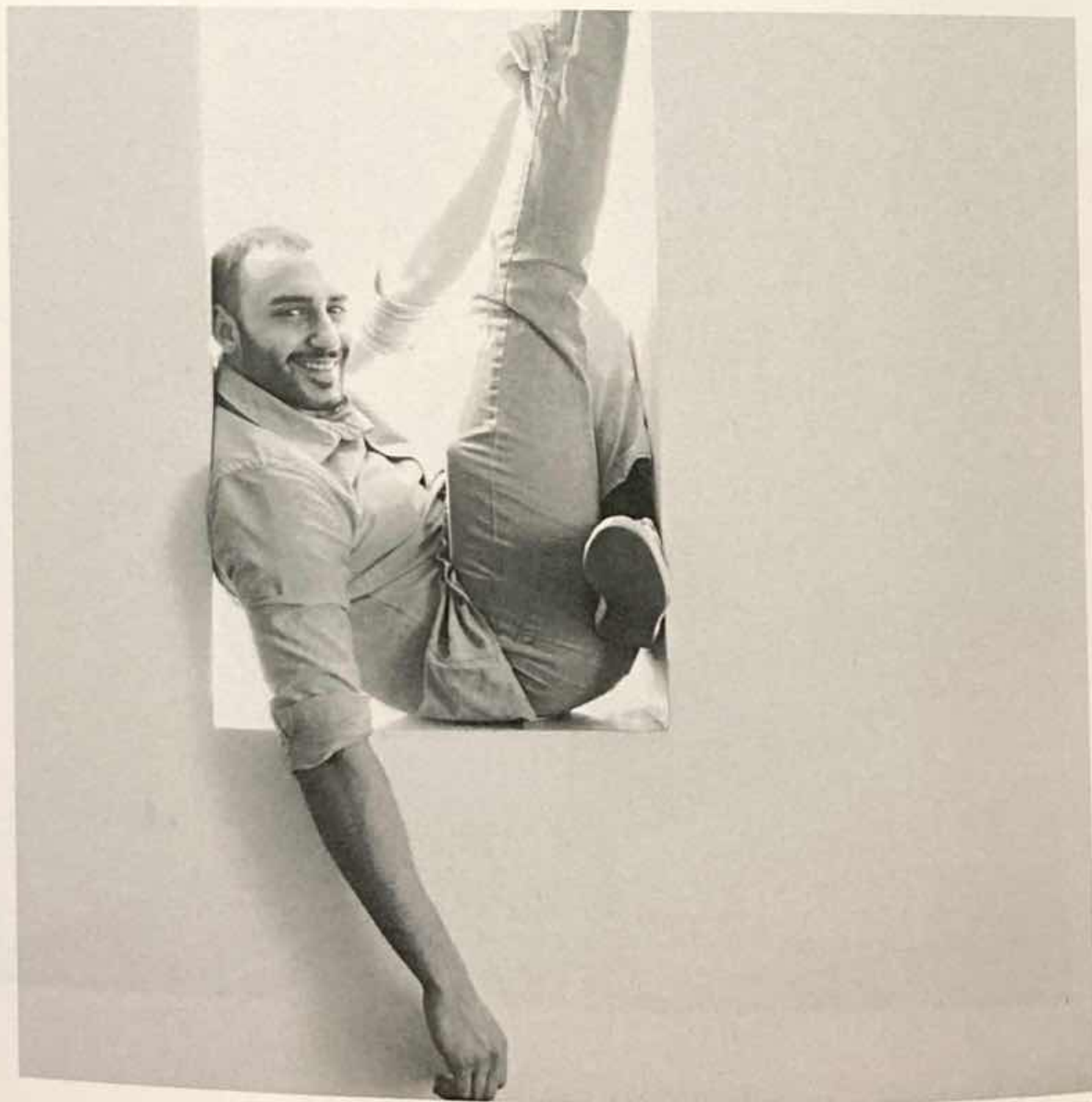
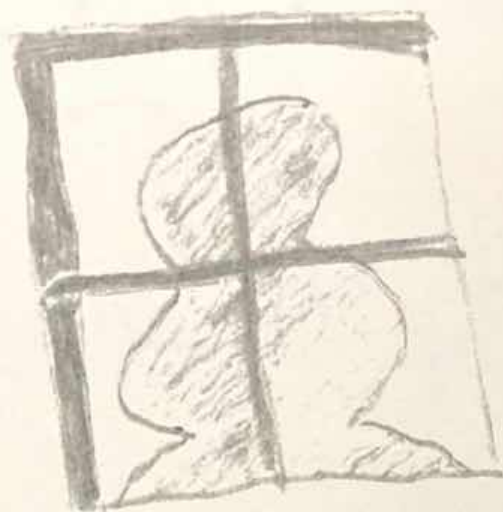




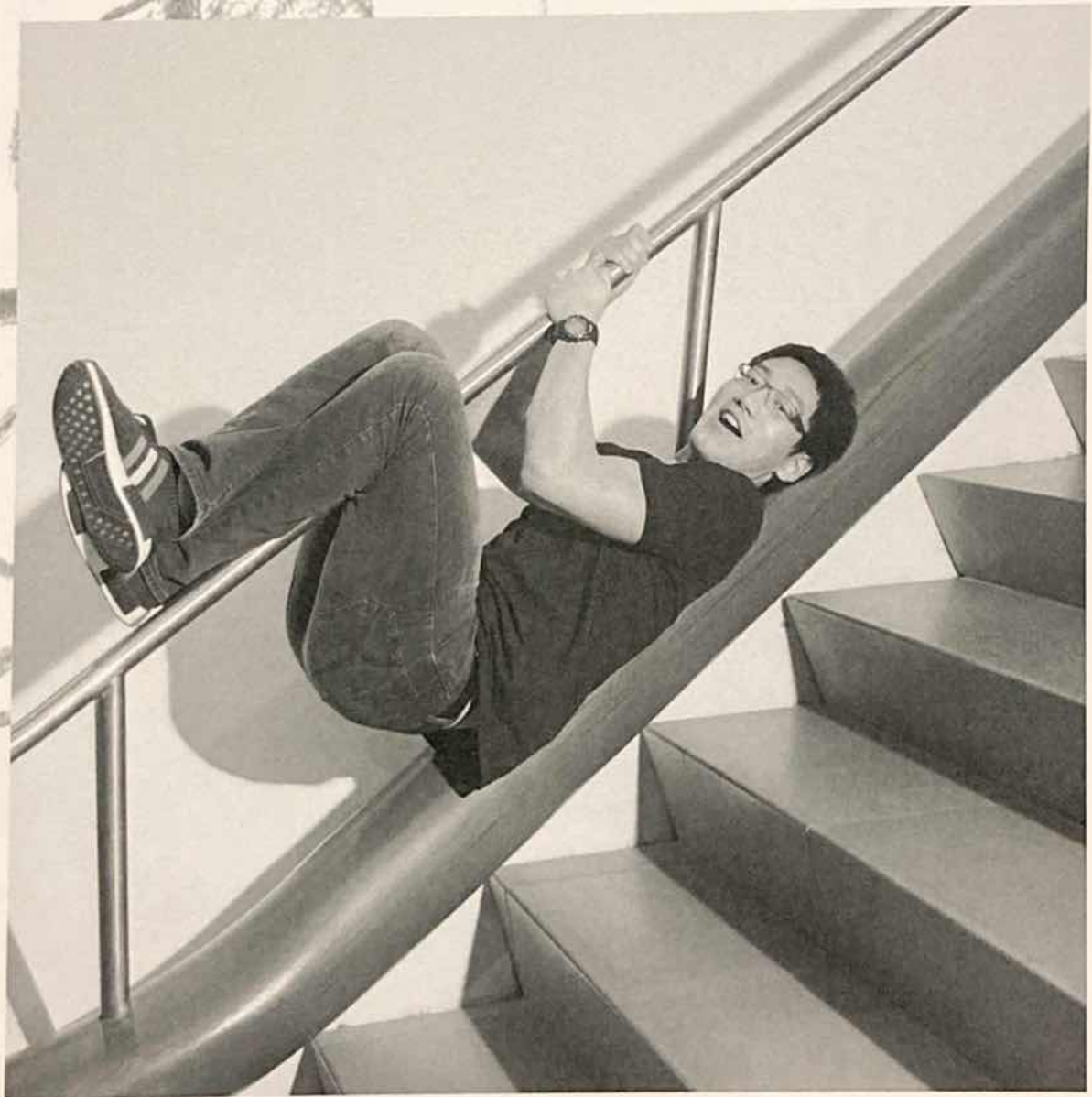
RYAN YUN MECHANICAL ENGINEERING

WILLIAM YU ELECTRICAL ENGINEERING





ZHENGQI XI MECHANICAL ENGINEERING



SARA WONG CHEMICAL ENGINEERING





AUSTIN WONG MECHANICAL ENGINEERING

CATHERINE WOLFE

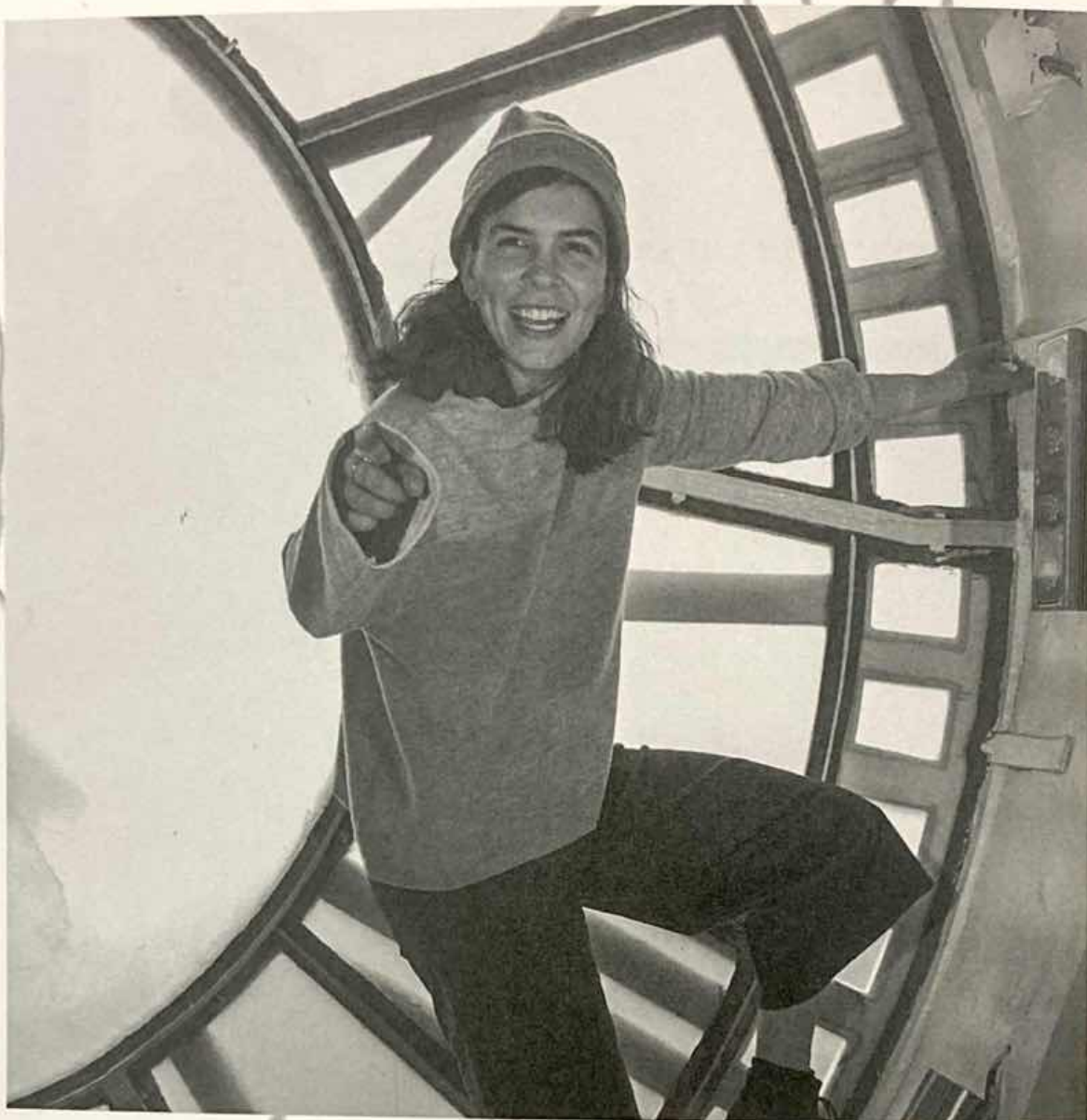
CIVIL ENGINEERING



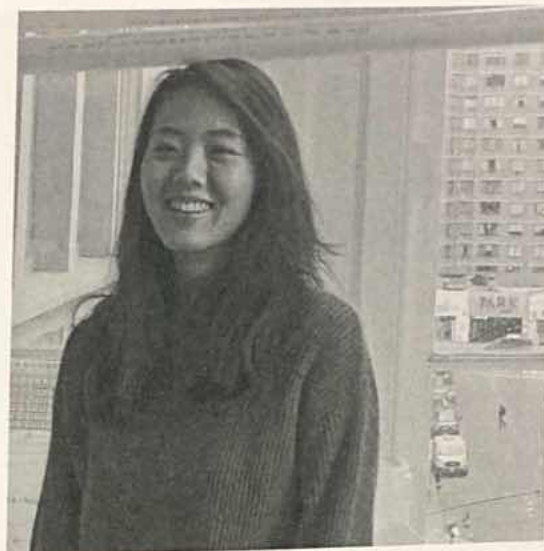


LULU WHITE
ART

ALEXA WEST ART

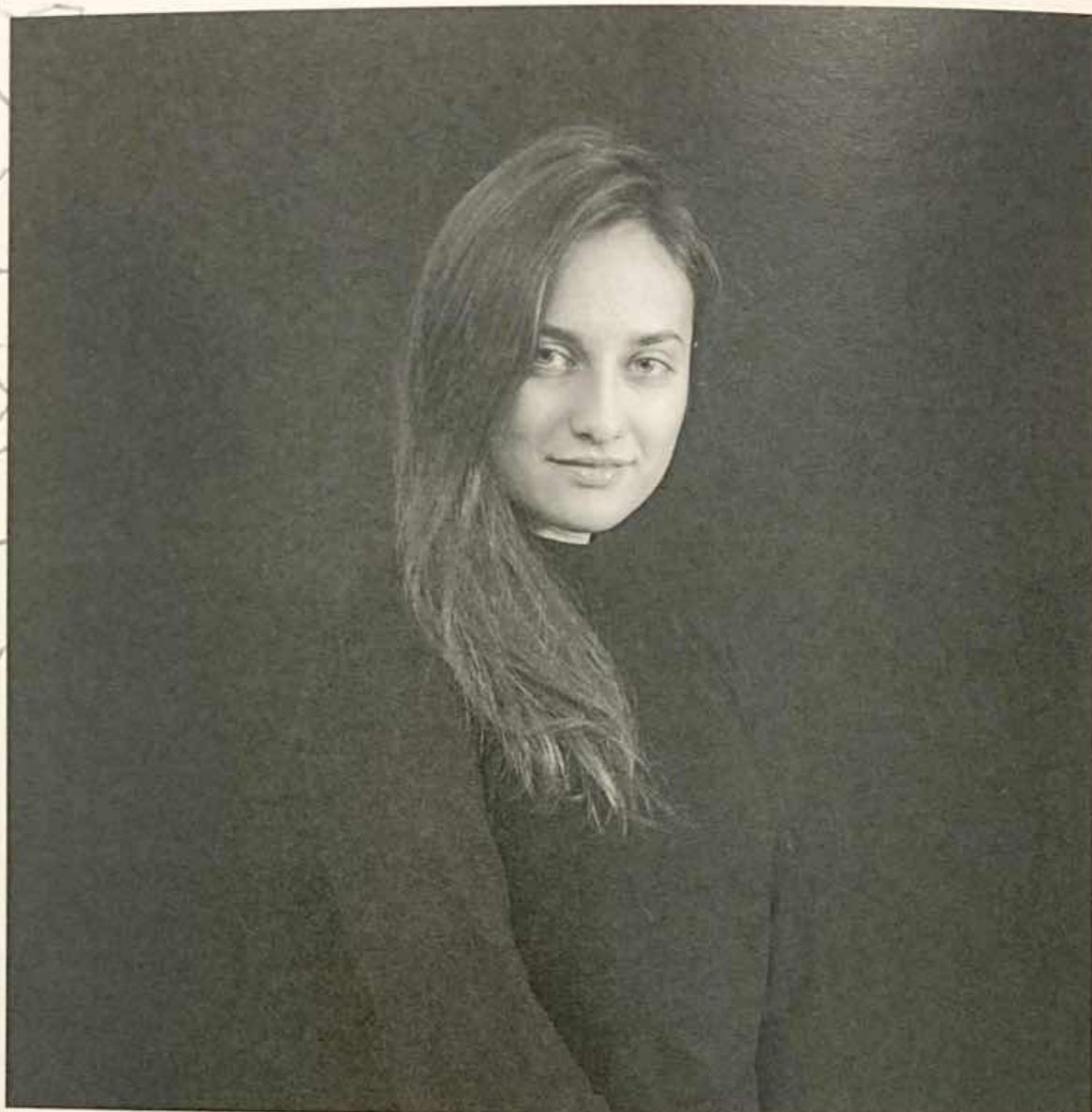


VITA WANG ARCHITECTURE



ROMANIYA VOLOSHCHUK

MECHANICAL ENGINEERING



RICARDO VELEZ ART

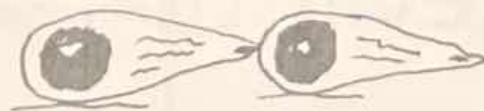


JORDAN VARGHESE

CHEMICAL ENGINEERING



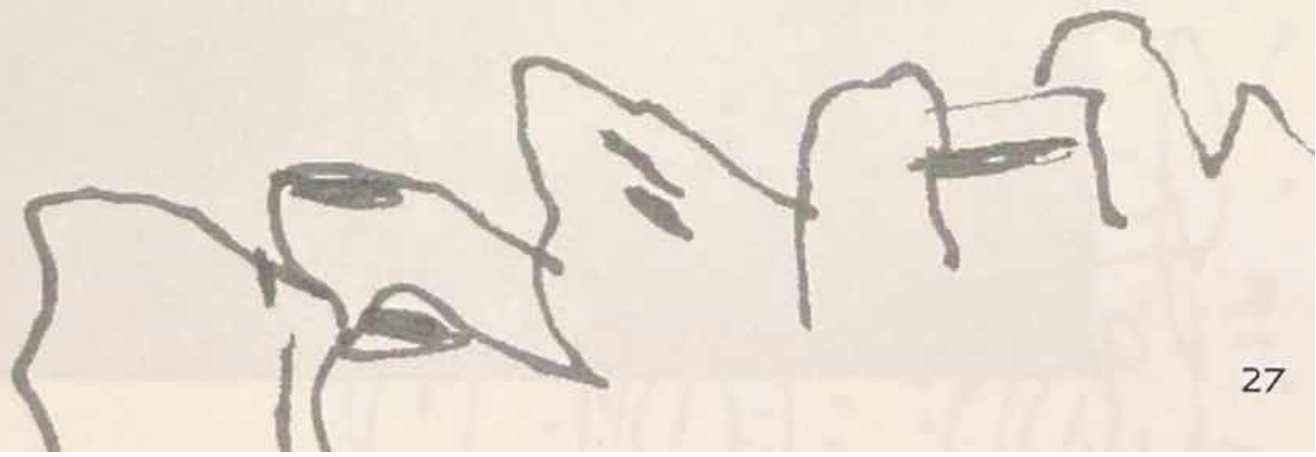
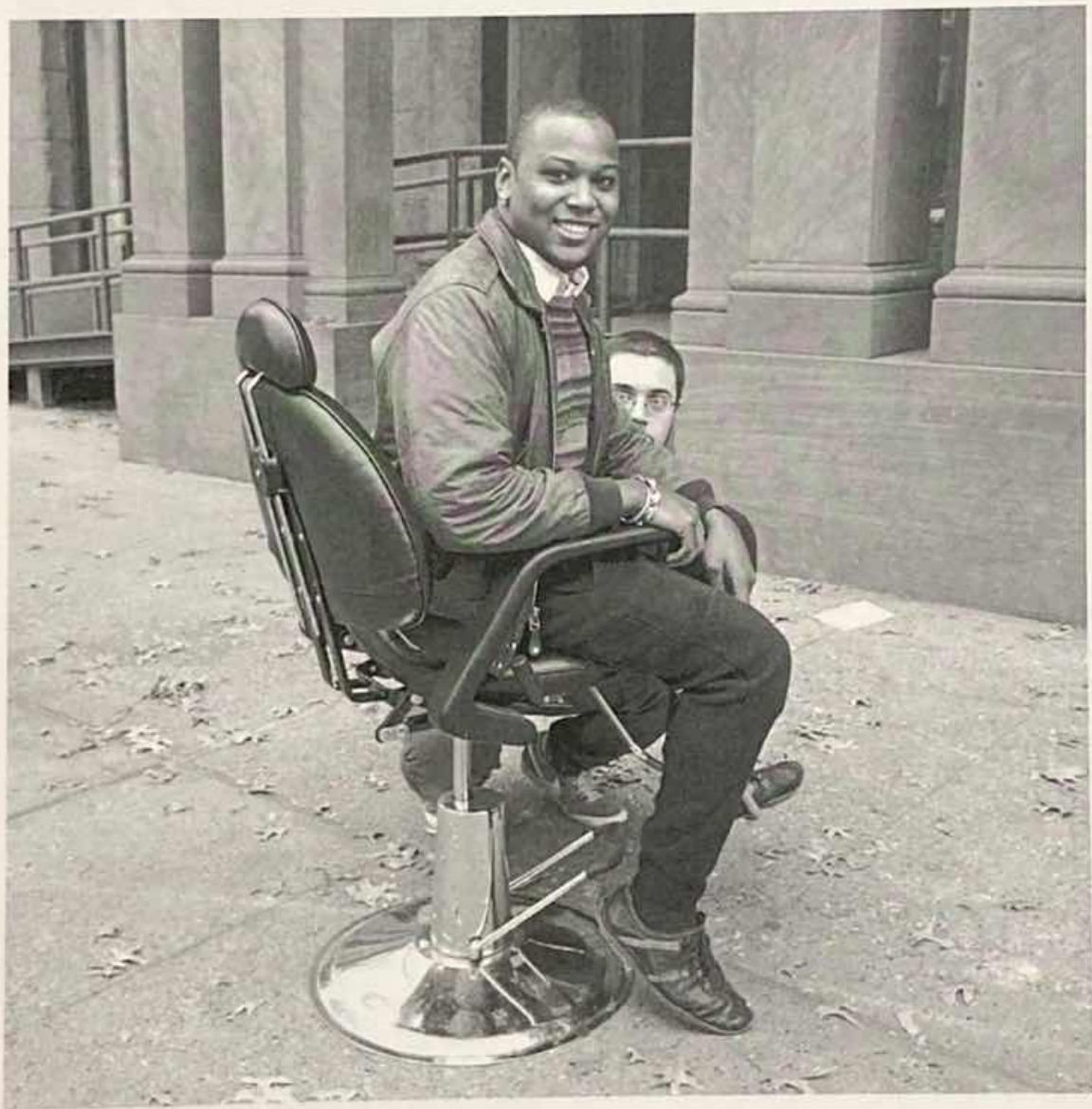
Rory TOOLE ART





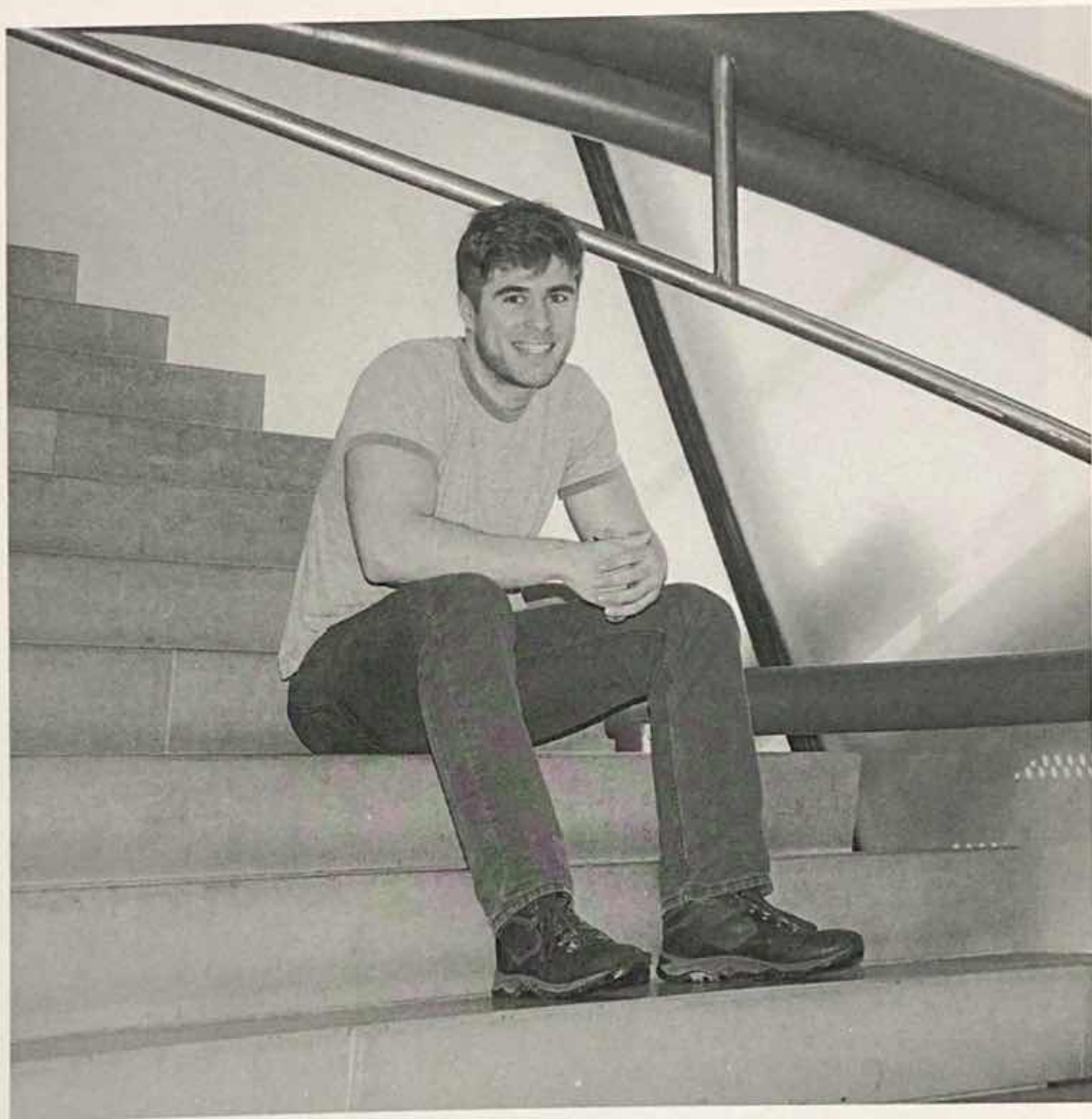
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MILES THOMAS ART



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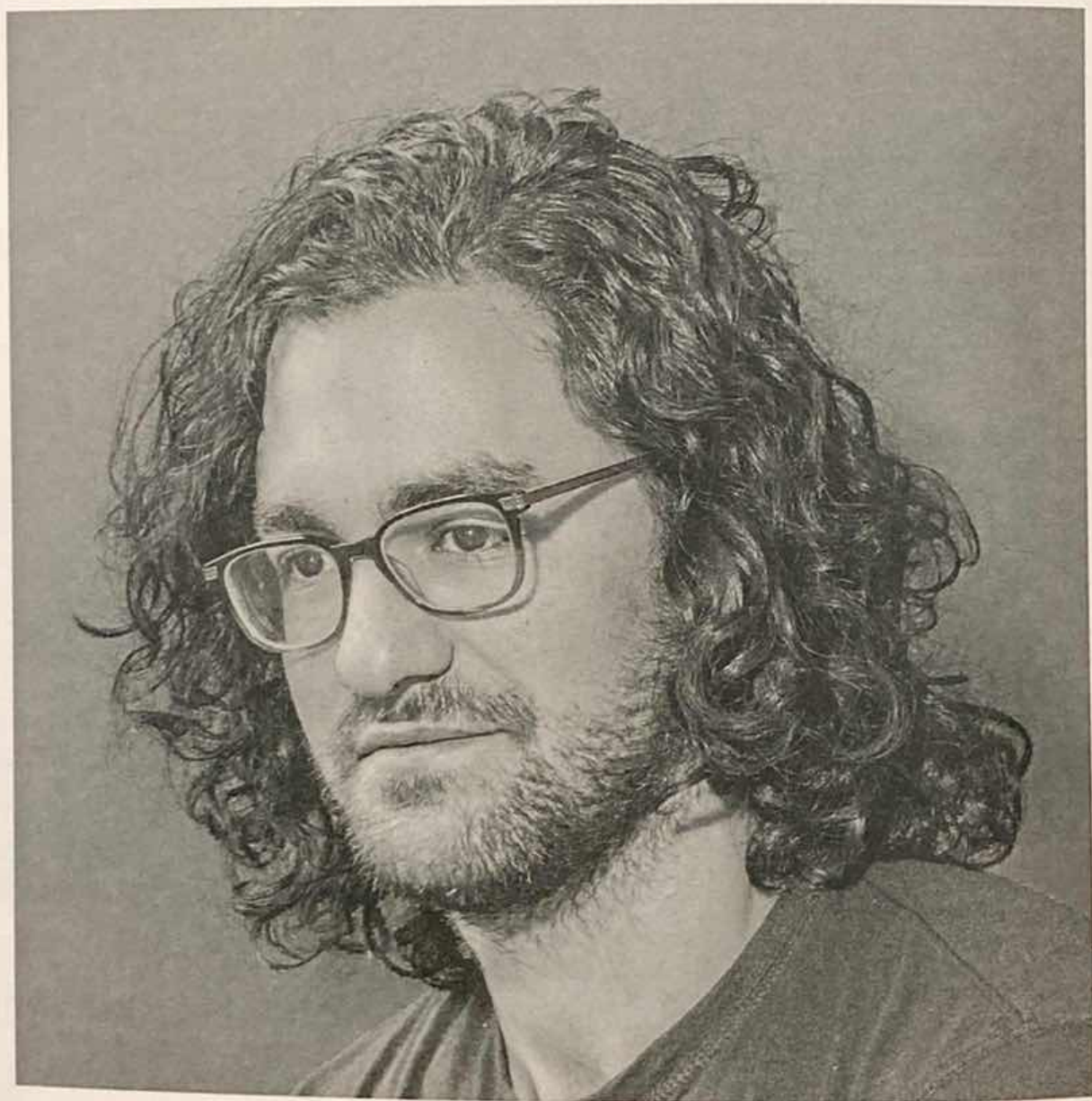




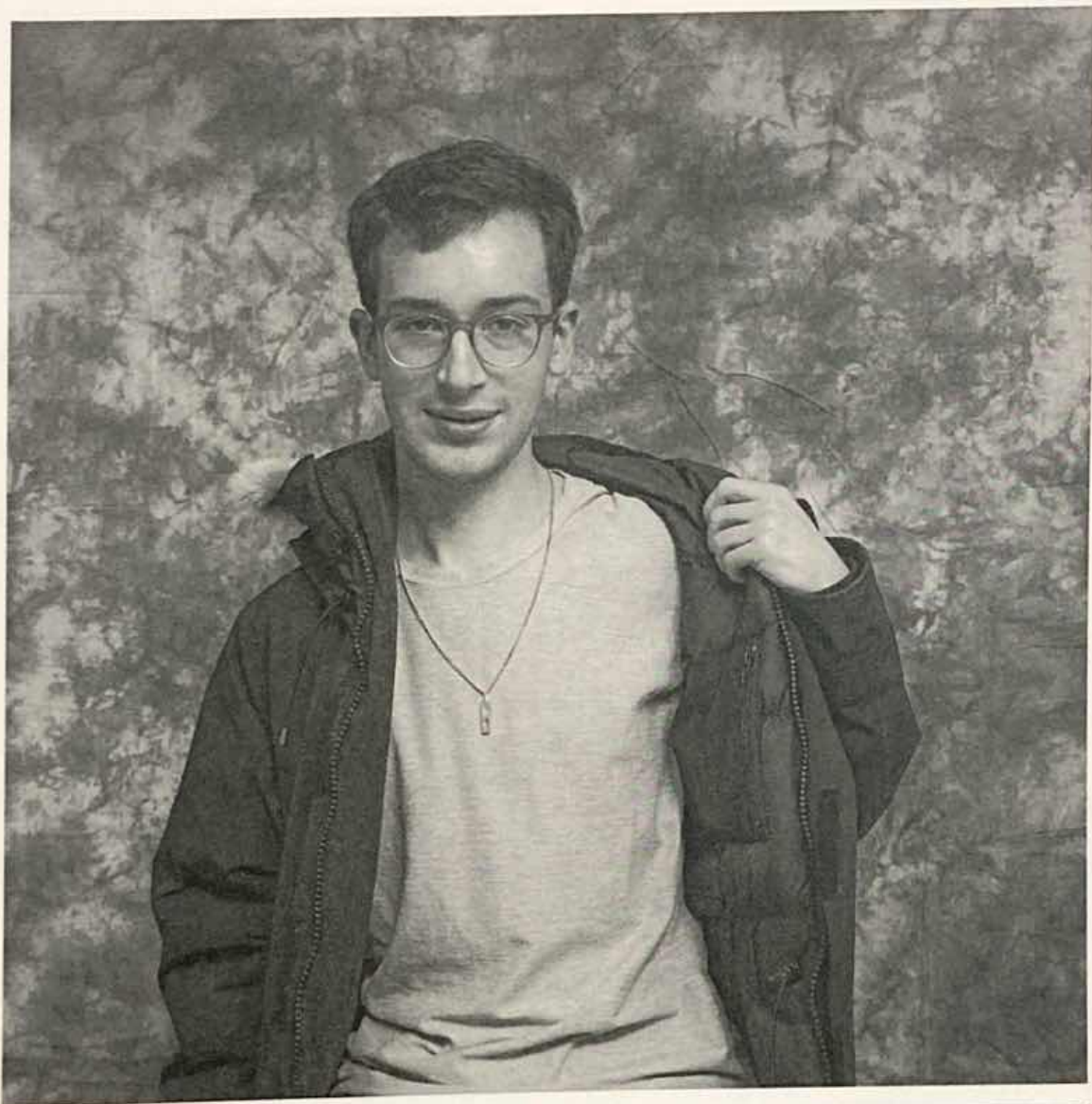
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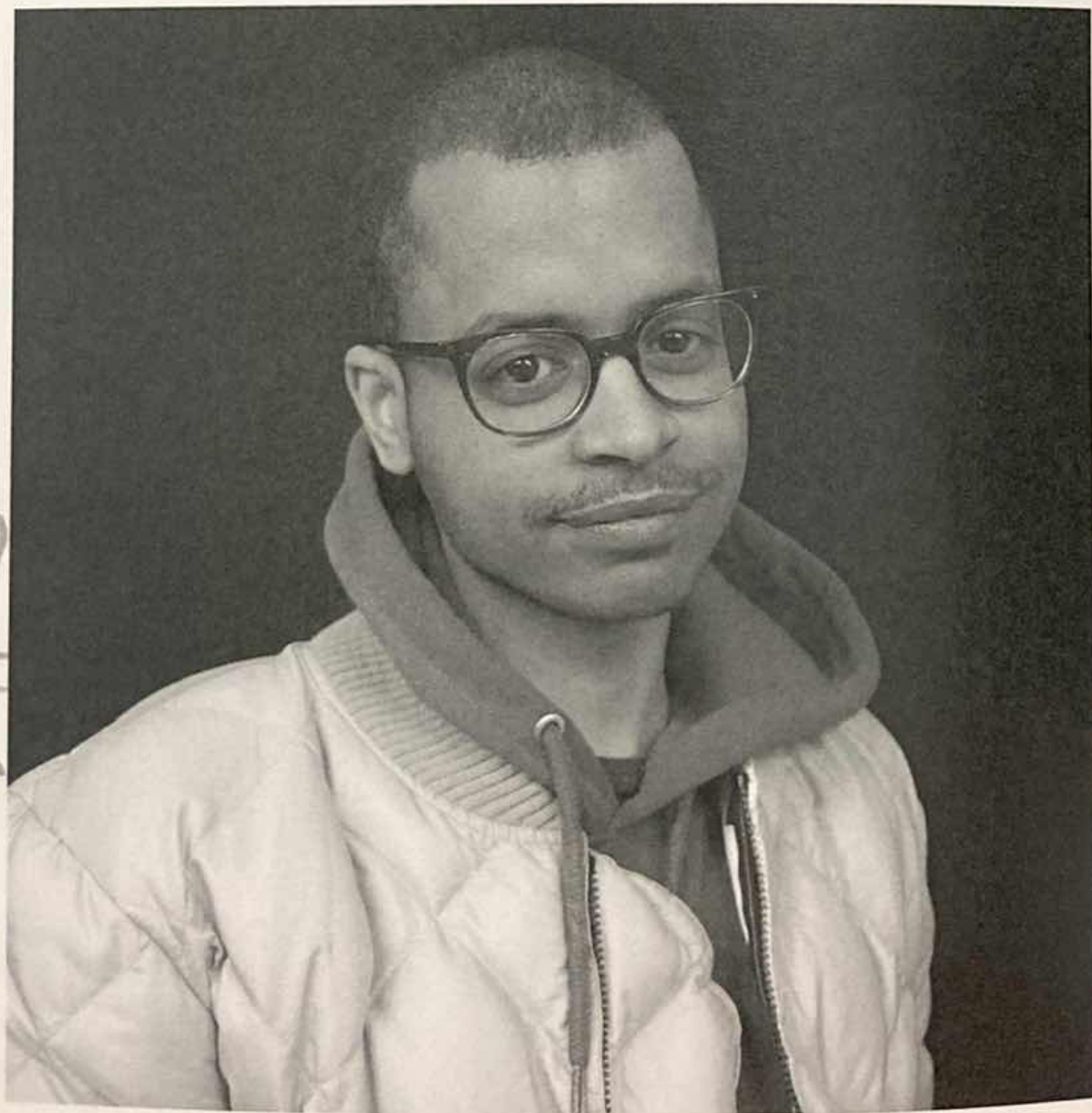
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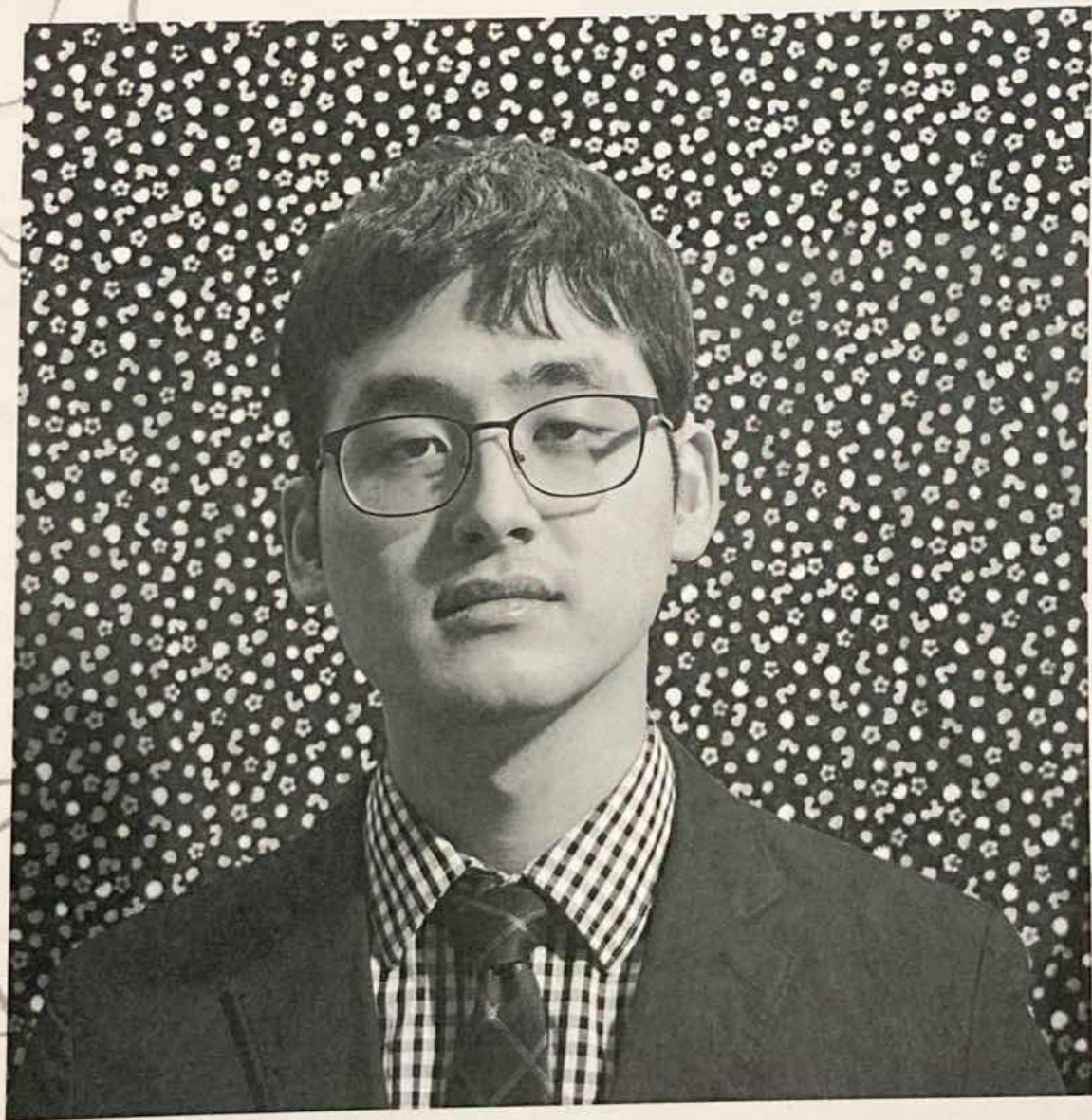
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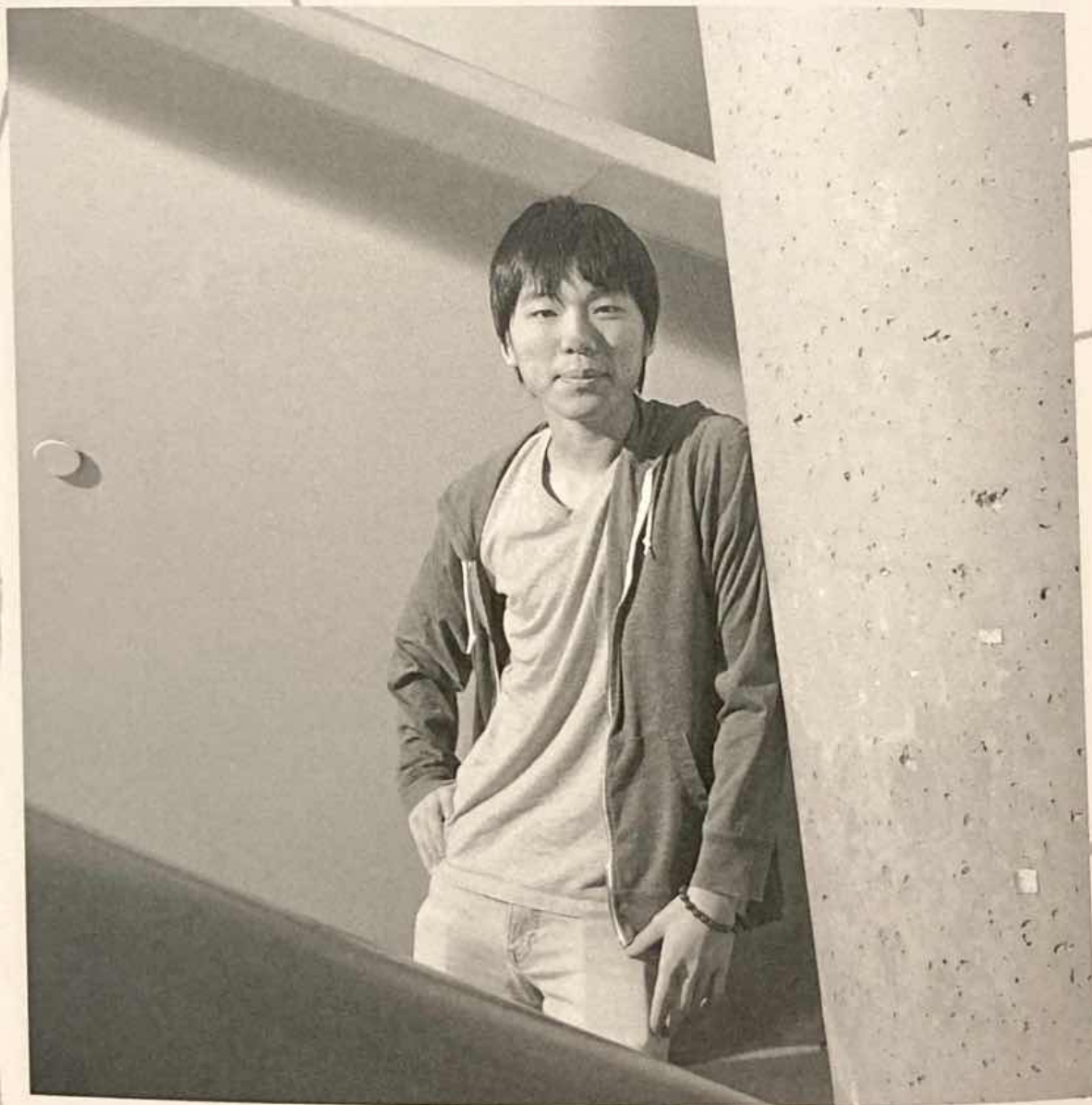
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JAERYUNG JOHN SONG ELECTRICAL ENGINEERING





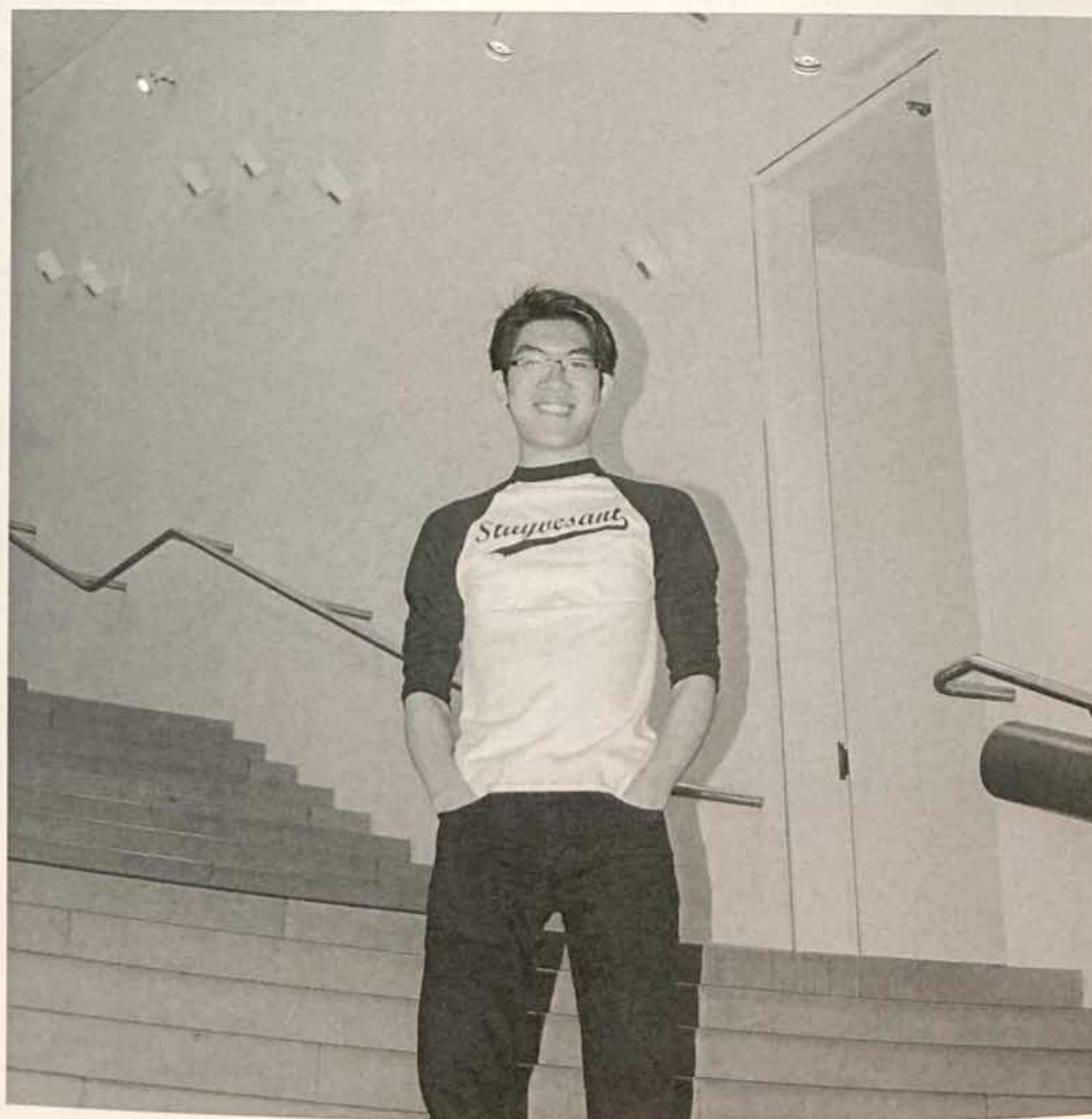
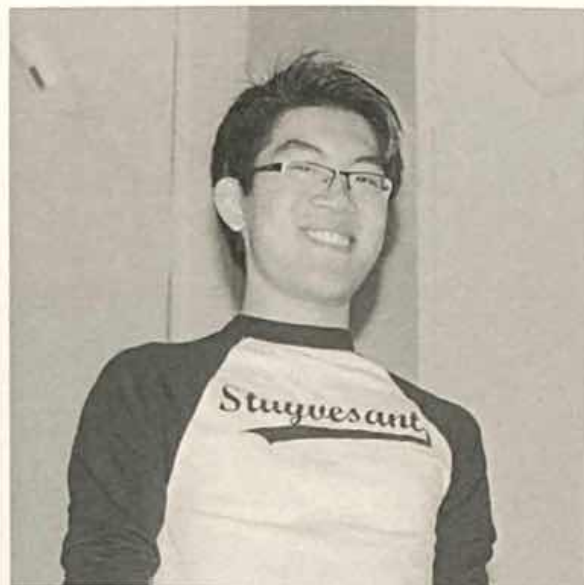
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CHEMICAL ENGINEERING

ANAMIKA SINGH ART

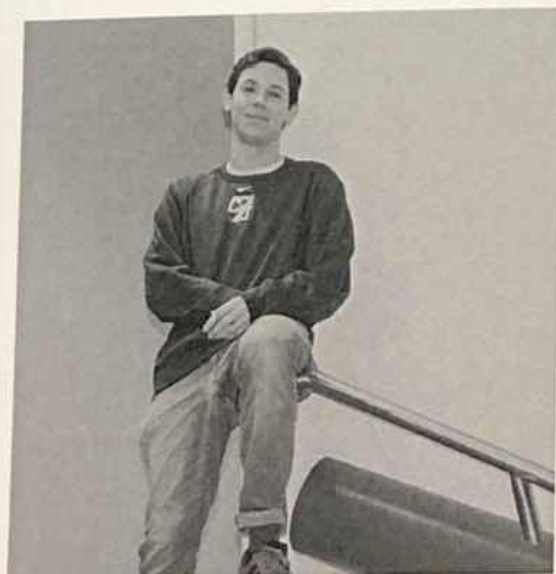
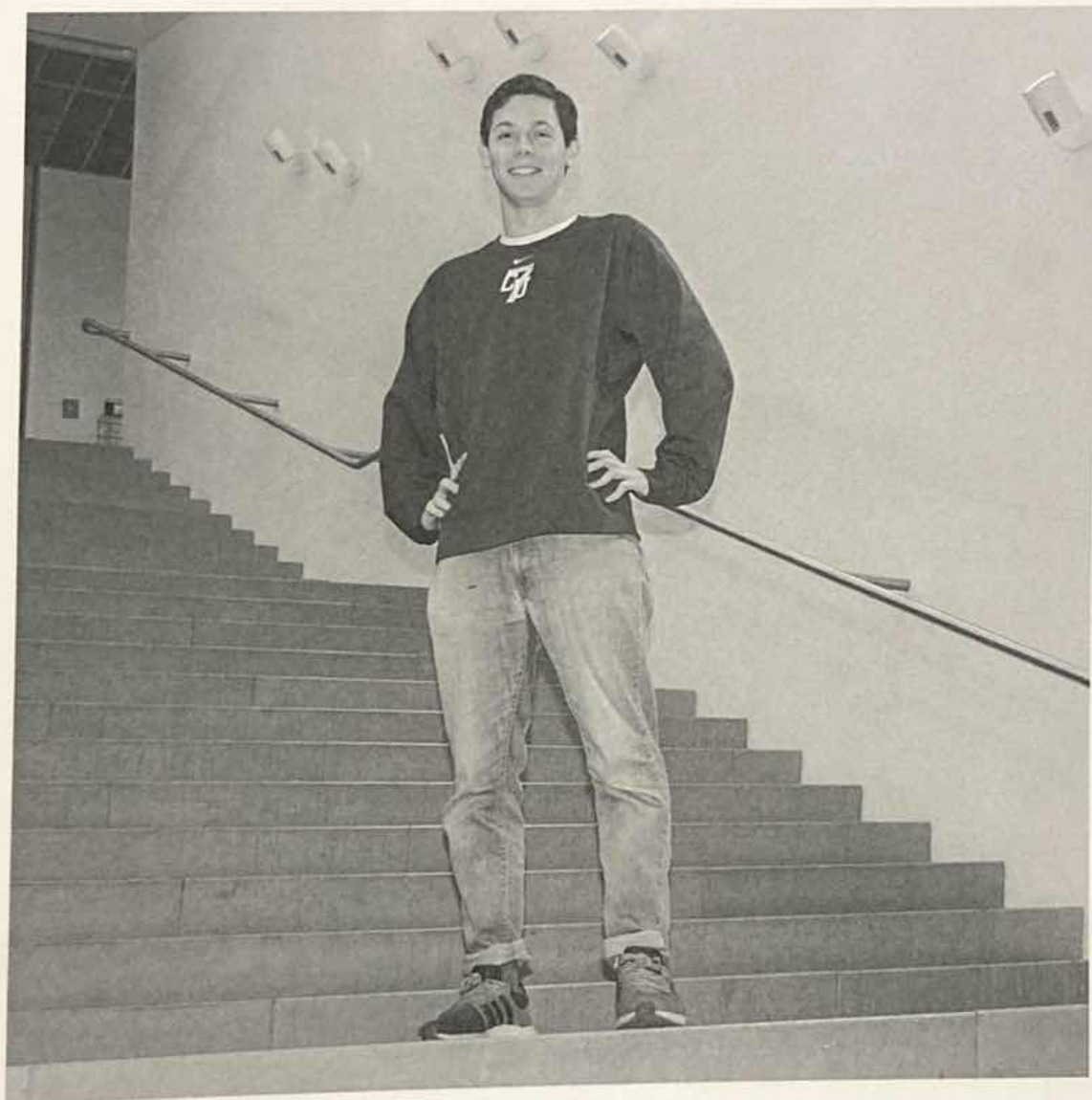


DENIS SHISHKOV ELECTRICAL ENGINEERING





JORDAN SELIG MECHANICAL ENGINEERING



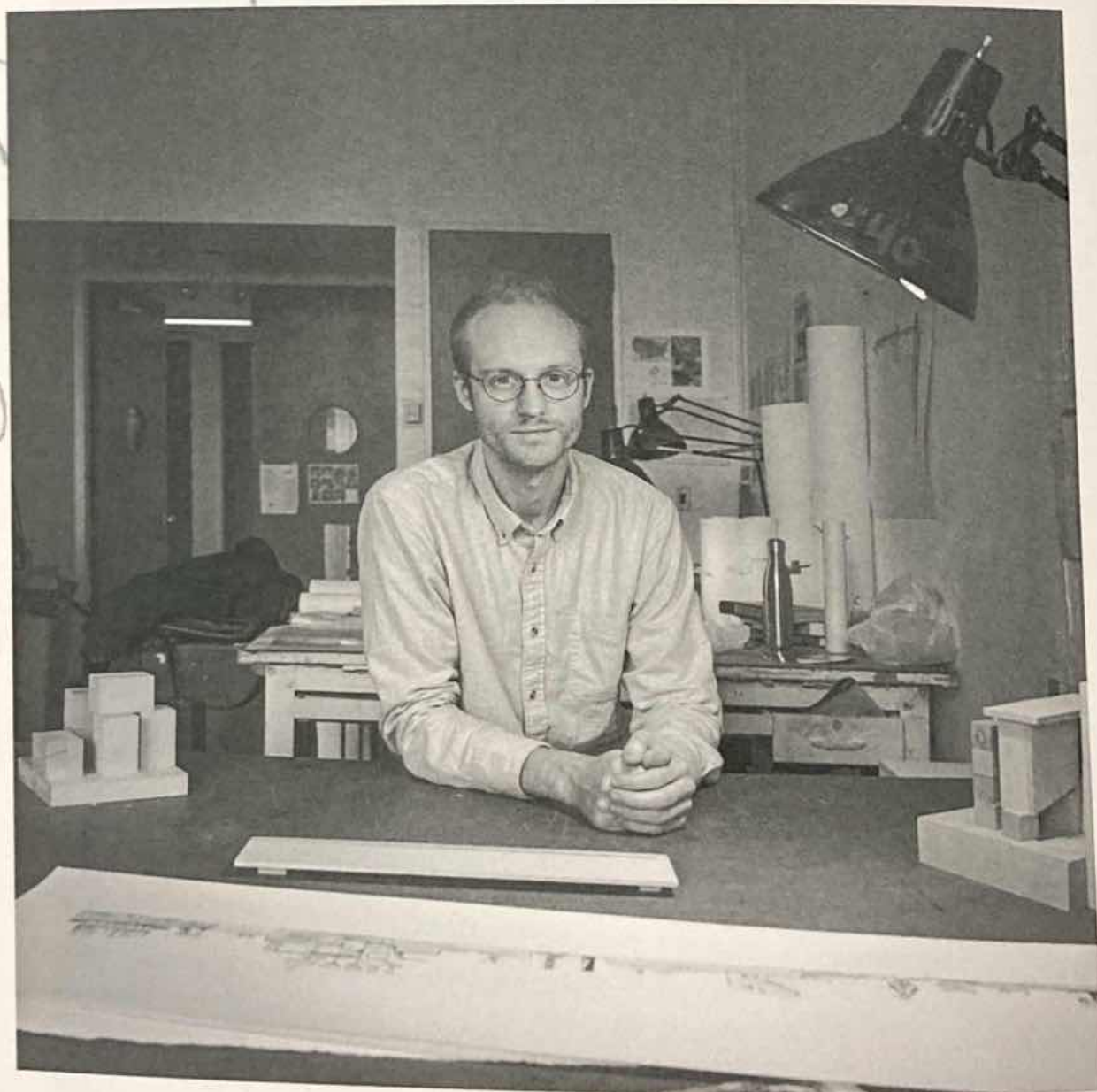
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JUSTIN SCORDIANOS ART

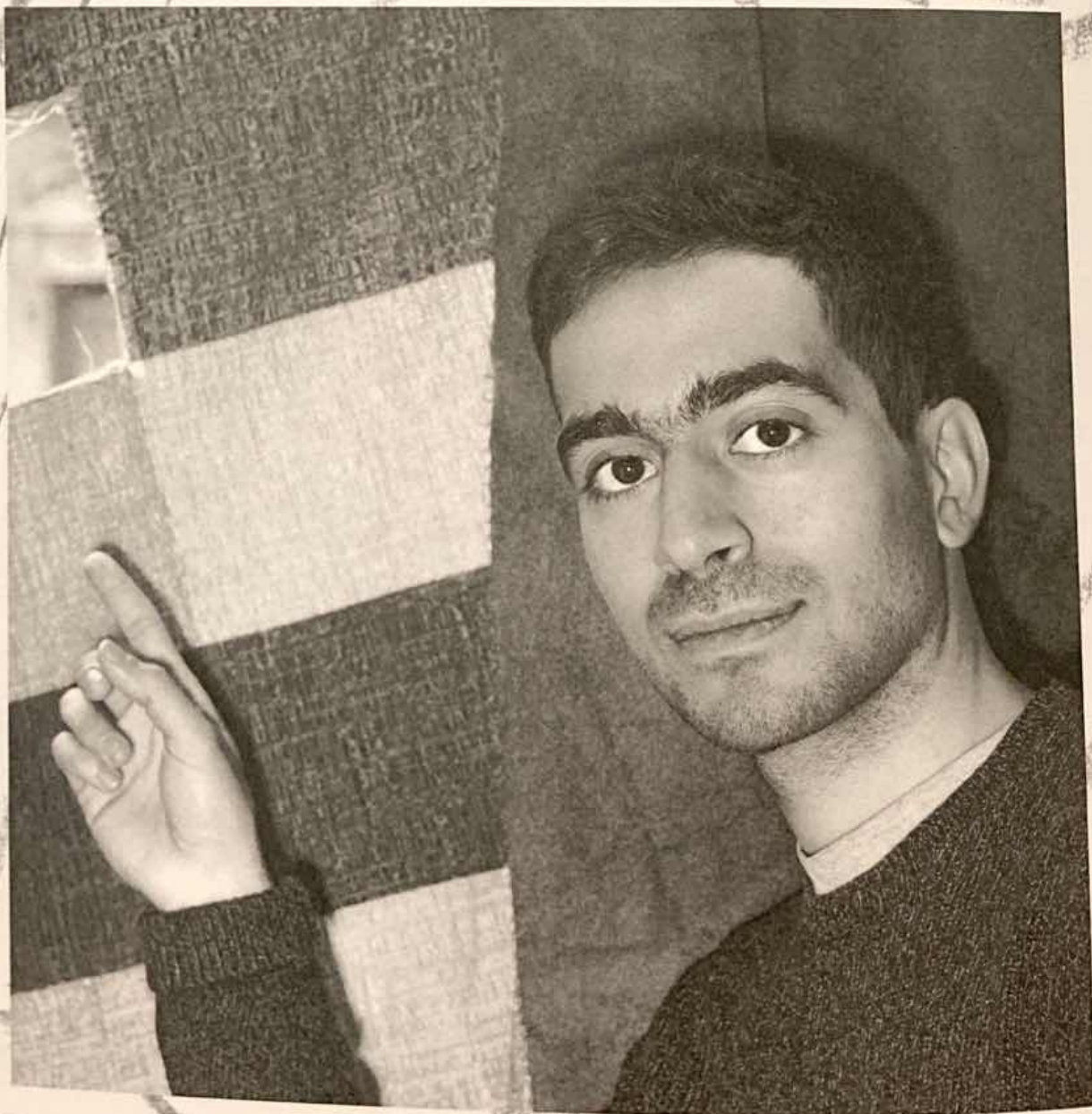
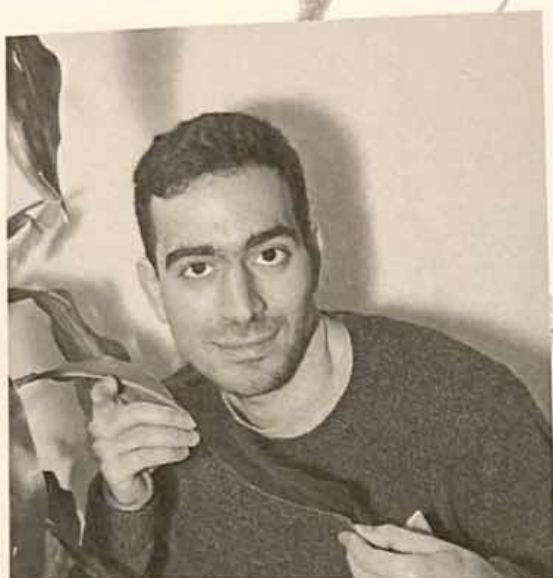


KYLE SCHROEDER ARCHITECTURE



SARAH SCHMITT ART

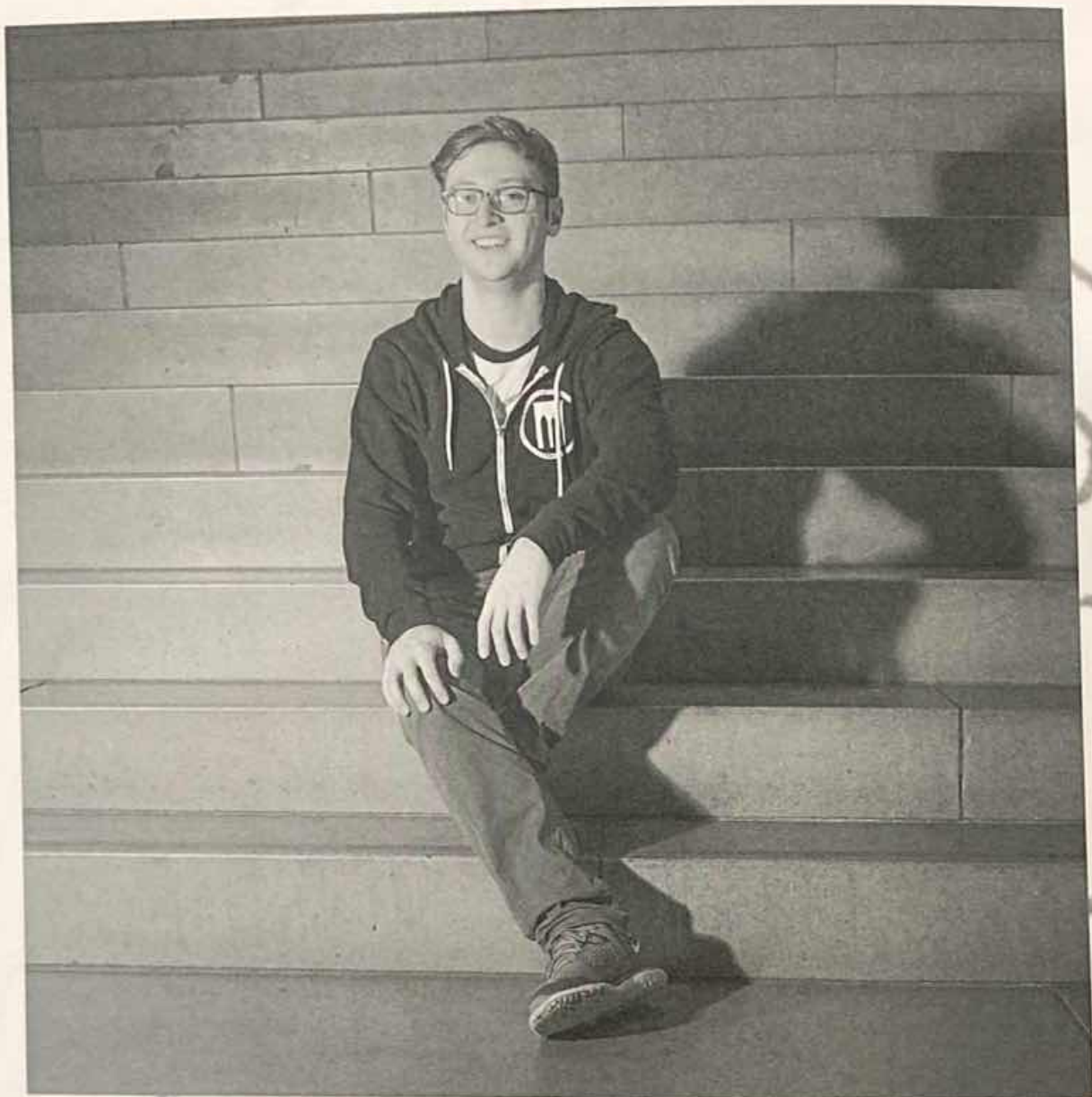




JOSEPH SANTIAGO-DIEPPA ART



ALEX RYBCHUK MECHANICAL ENGINEERING



SAMANTHA ROSNER ART





STEPHANIE RESTREPO ARCHITECTURE



DEVLIN CLARO RESETAR ART



GEORGE RAYSON ART



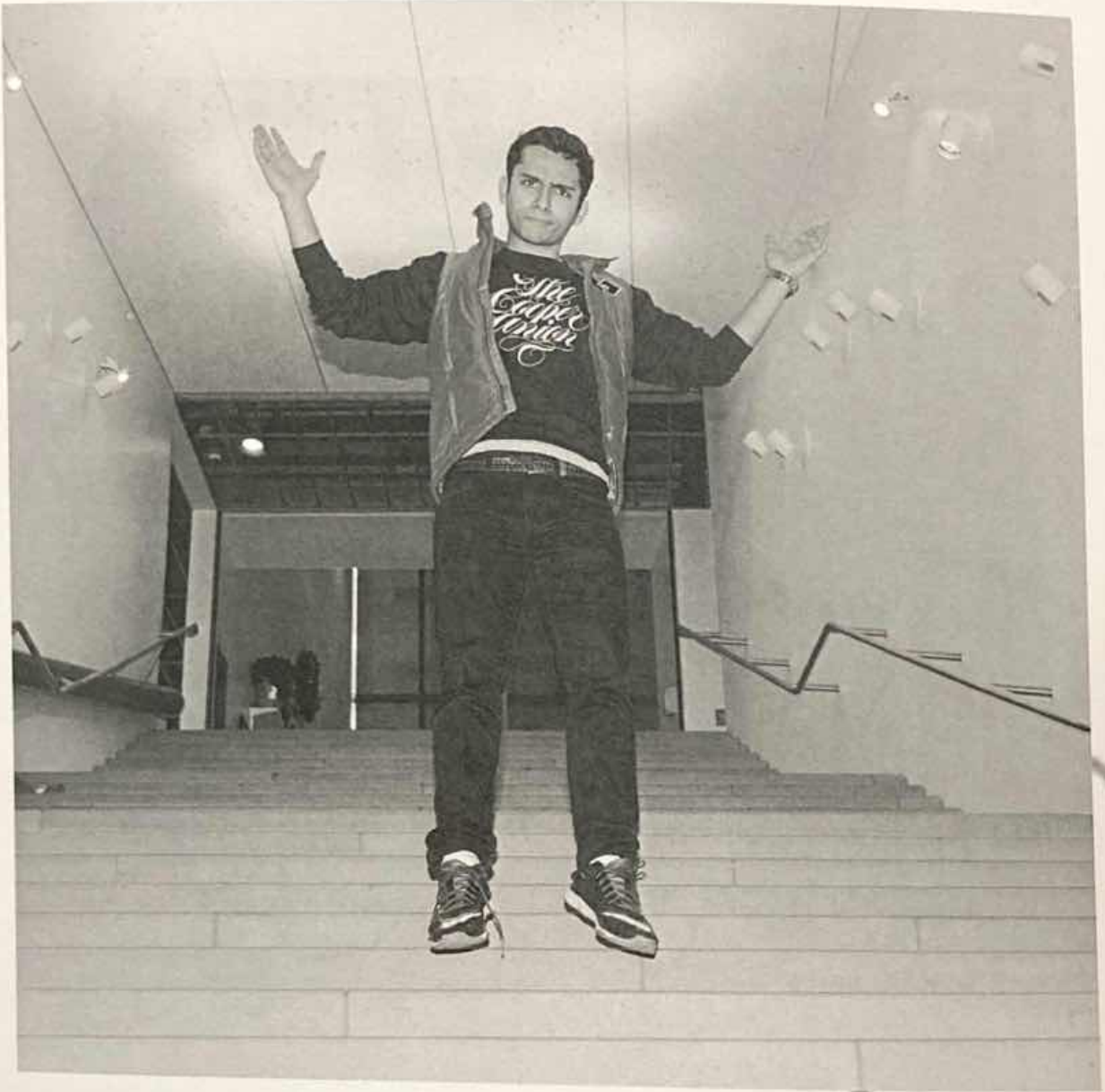
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HAMZAT RAHEEM ART

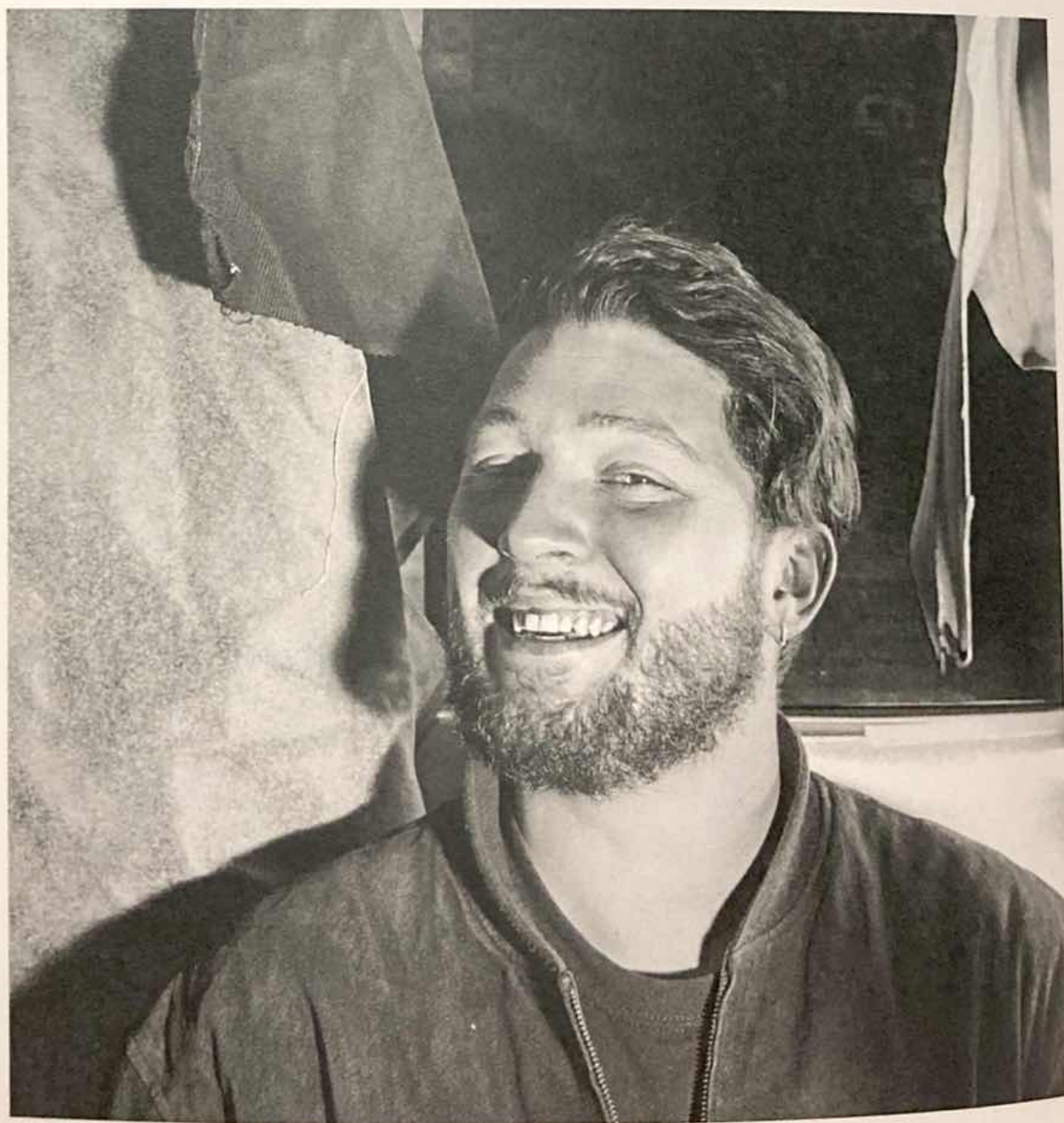
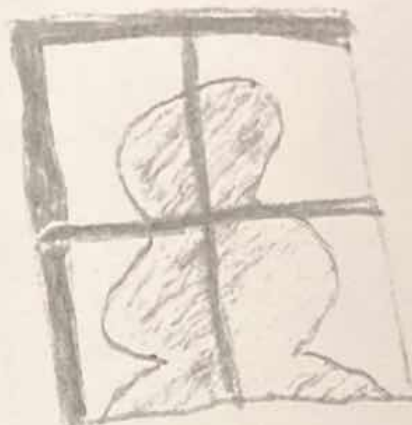
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REBECCA POCH
CHEMICAL ENGINEERING



NICHOLAS ROBERT PETERSON ART



KHRISTINE PEREZ ART



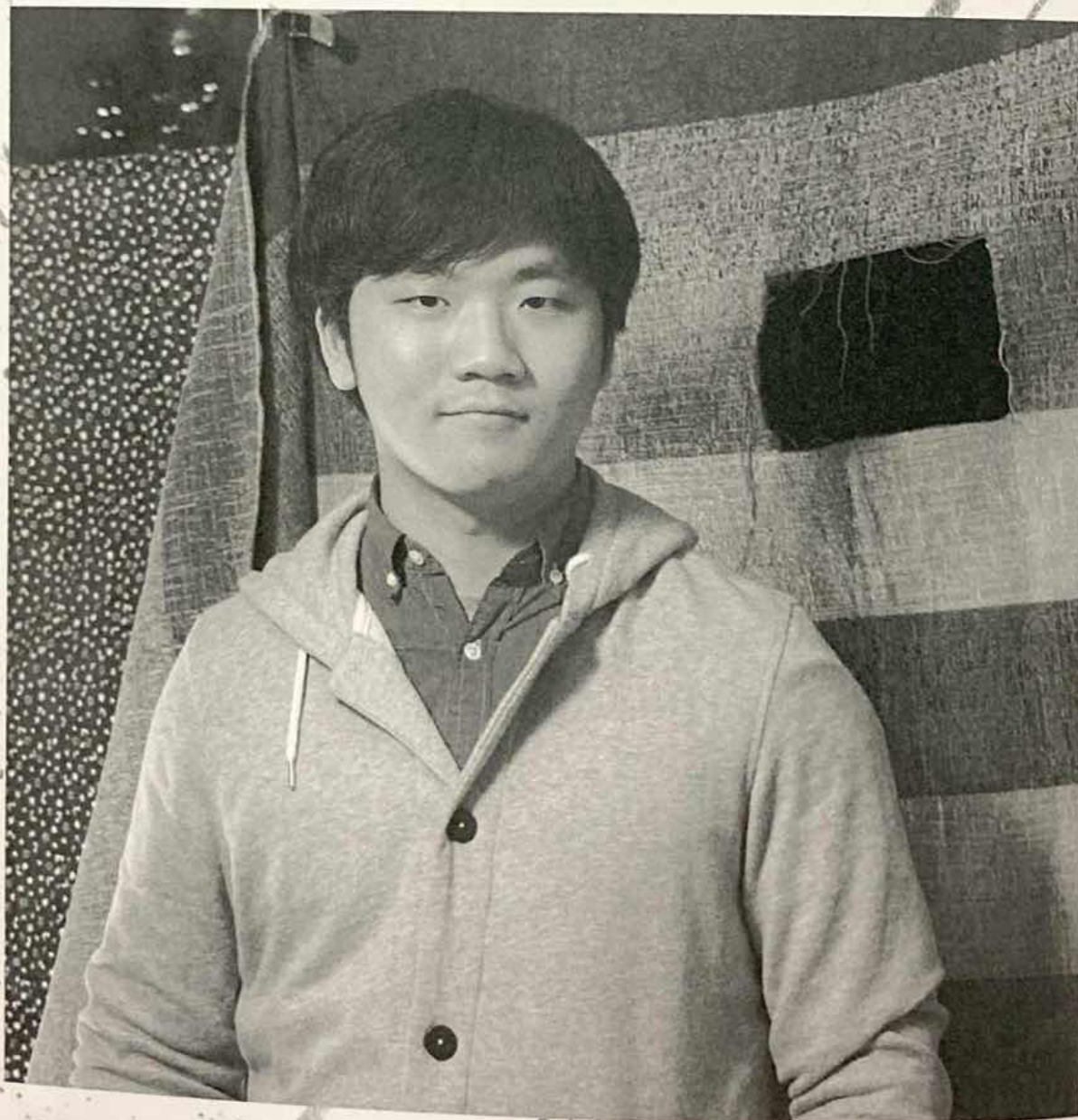
MICHAEL PASTERNAK MECHANICAL ENGINEERING





JOSEPH PARRRELLA ARCHITECTURE

SE UN. PARK CHEMICAL ENGINEERING

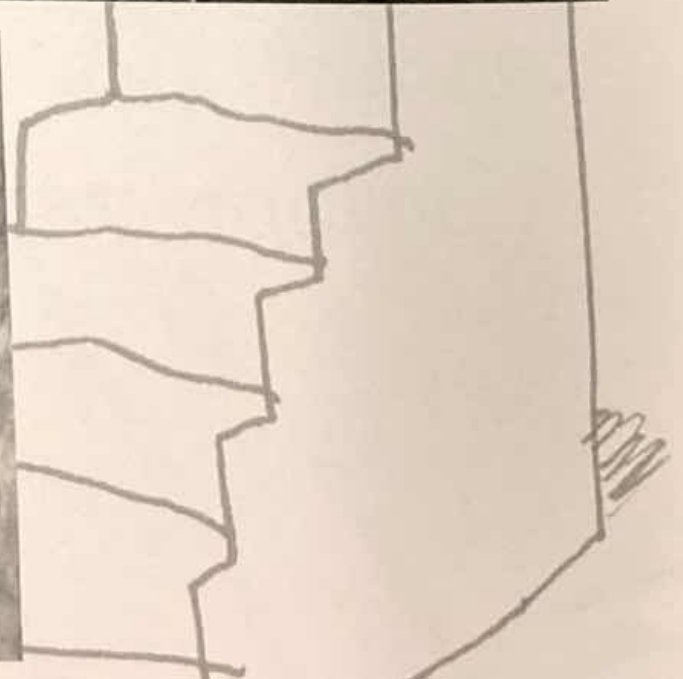




JIWOON PARK CHEMICAL ENGINEERING

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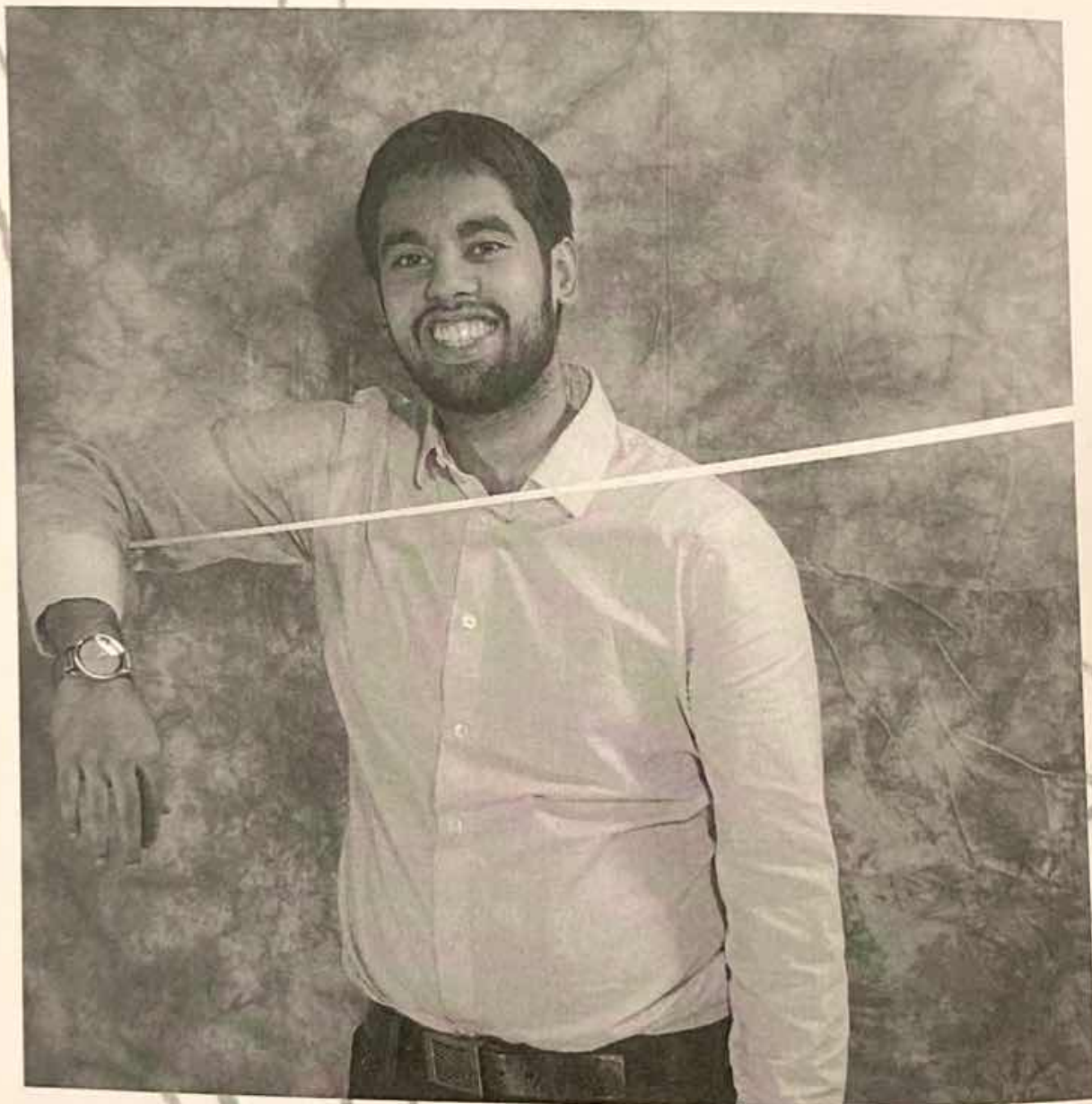
JISOO PARK BSE



CELINE PARK ARCHITECTURE



VISHESH PADNANI CHEMICAL ENGINEERING

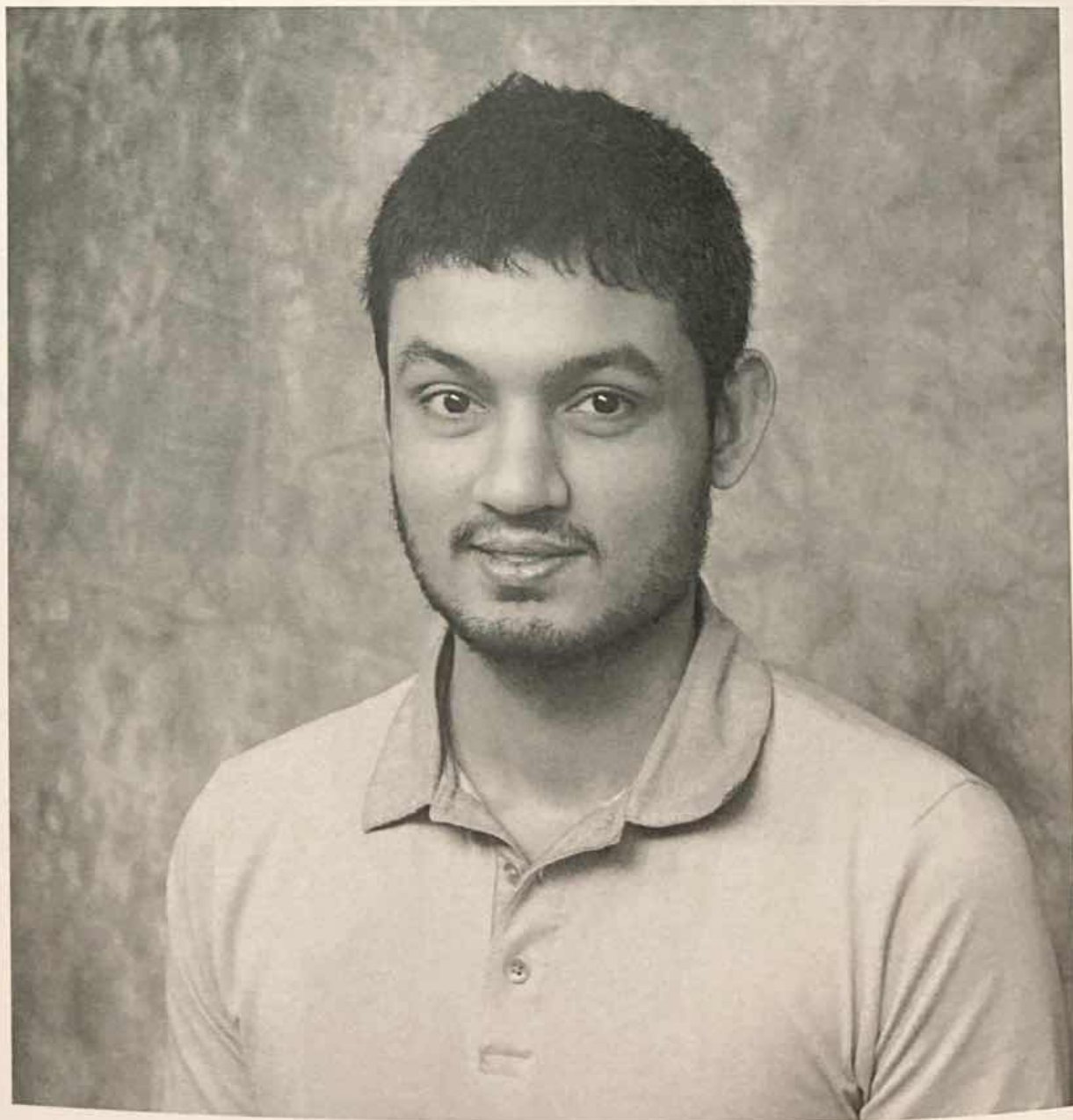
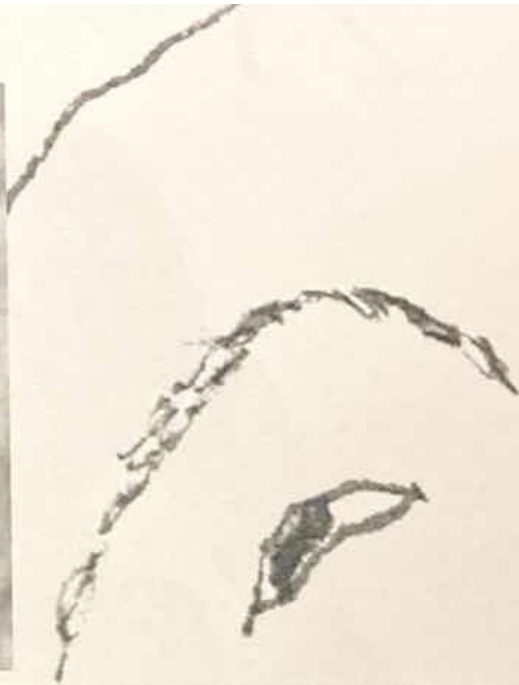


MARISSA NICOL ART



AKSHAY NAVADA

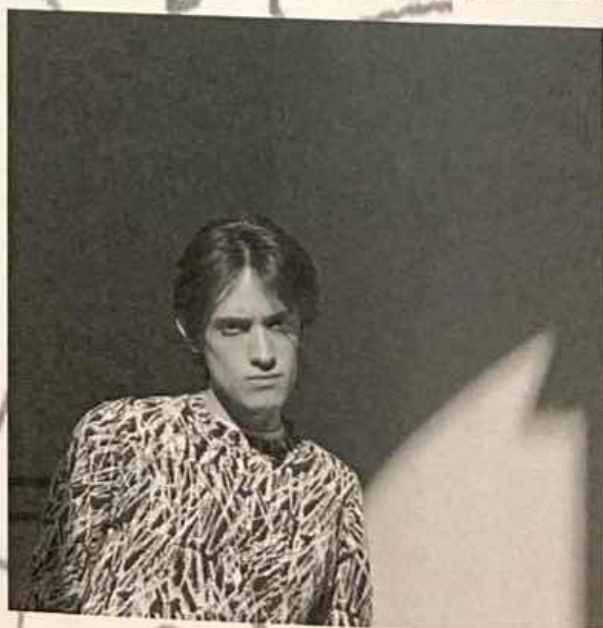
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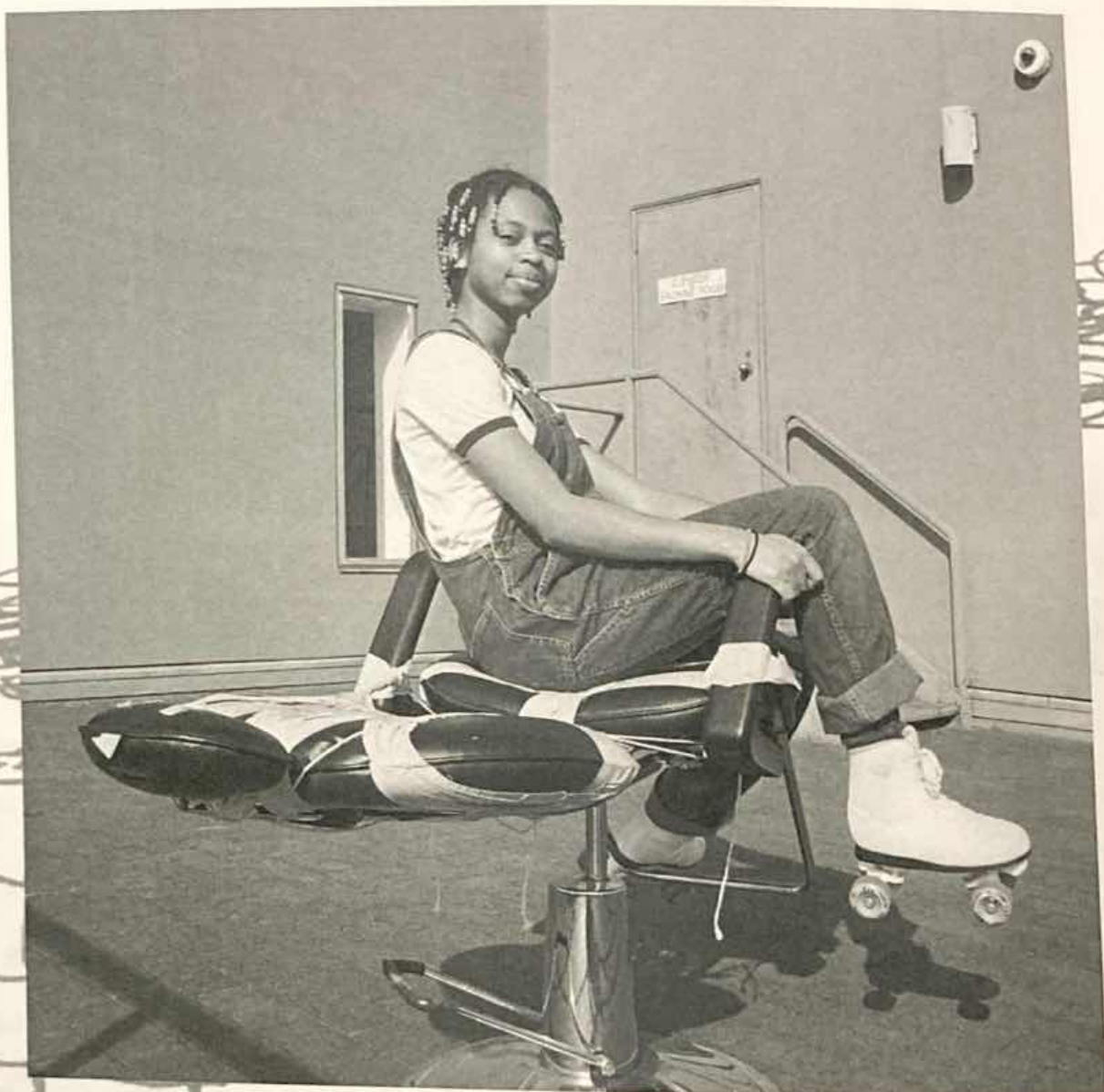


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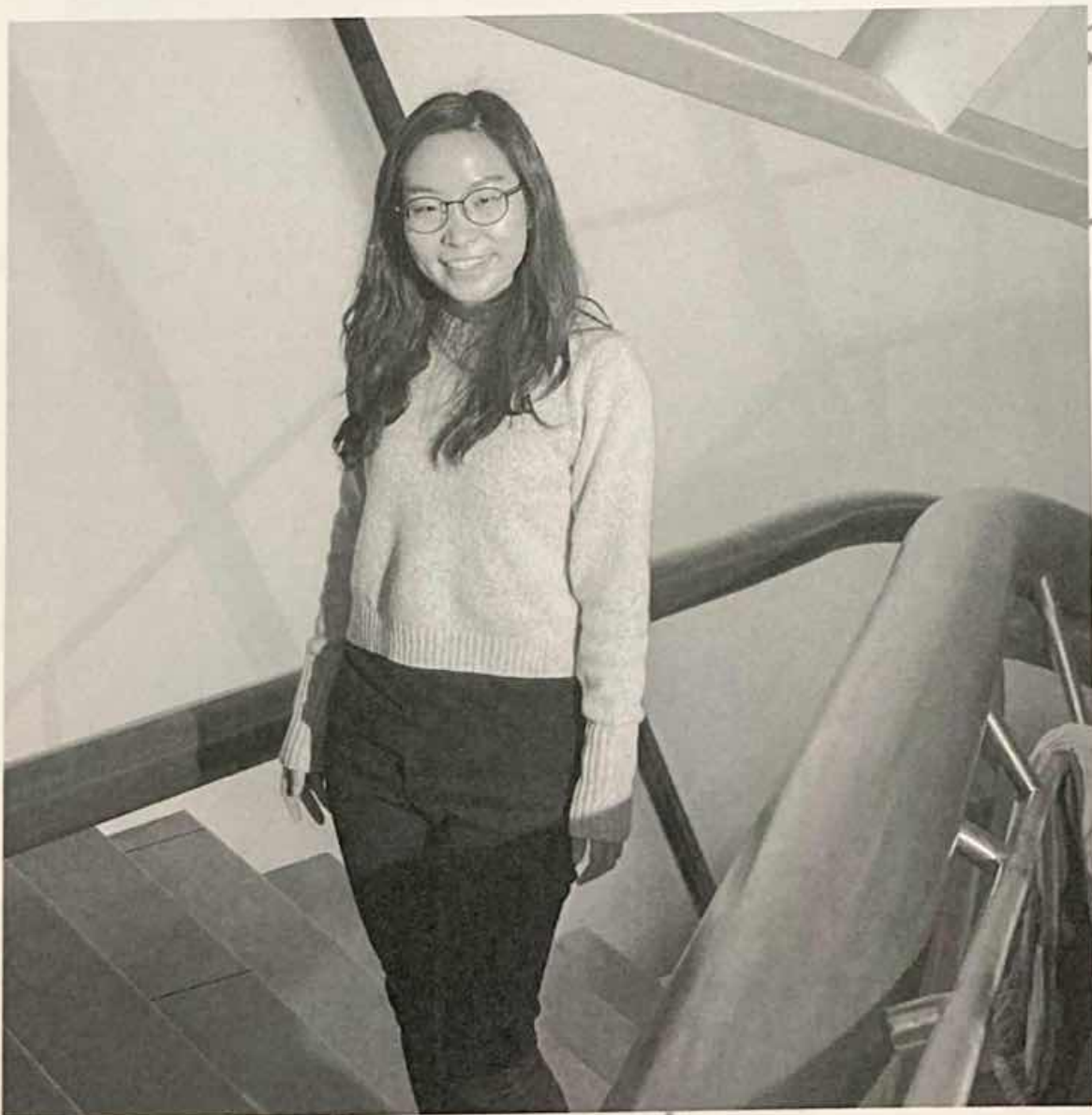




ERIN MORRIS ART



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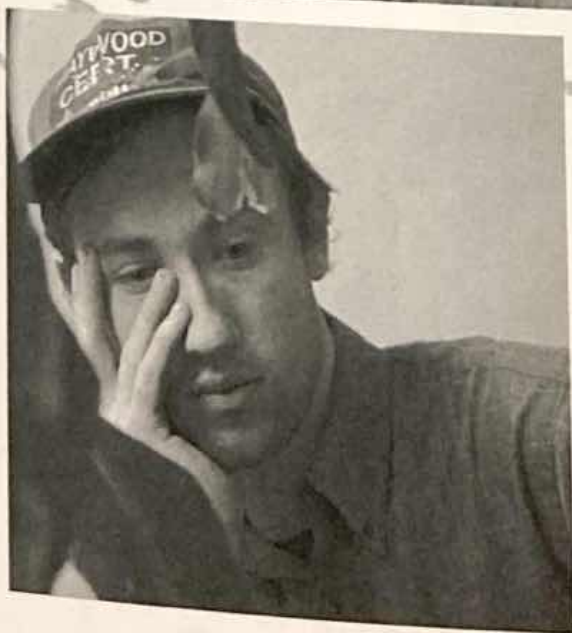


HUGH MONCRIEFF ARCHITECTURE

SONIKA MISRA ART



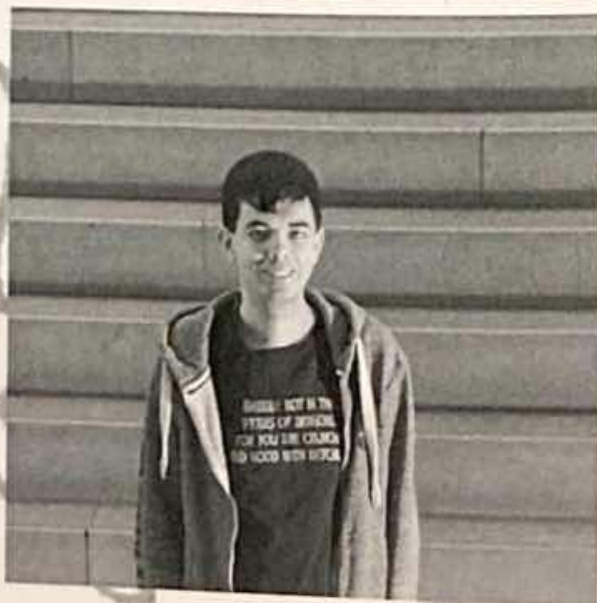
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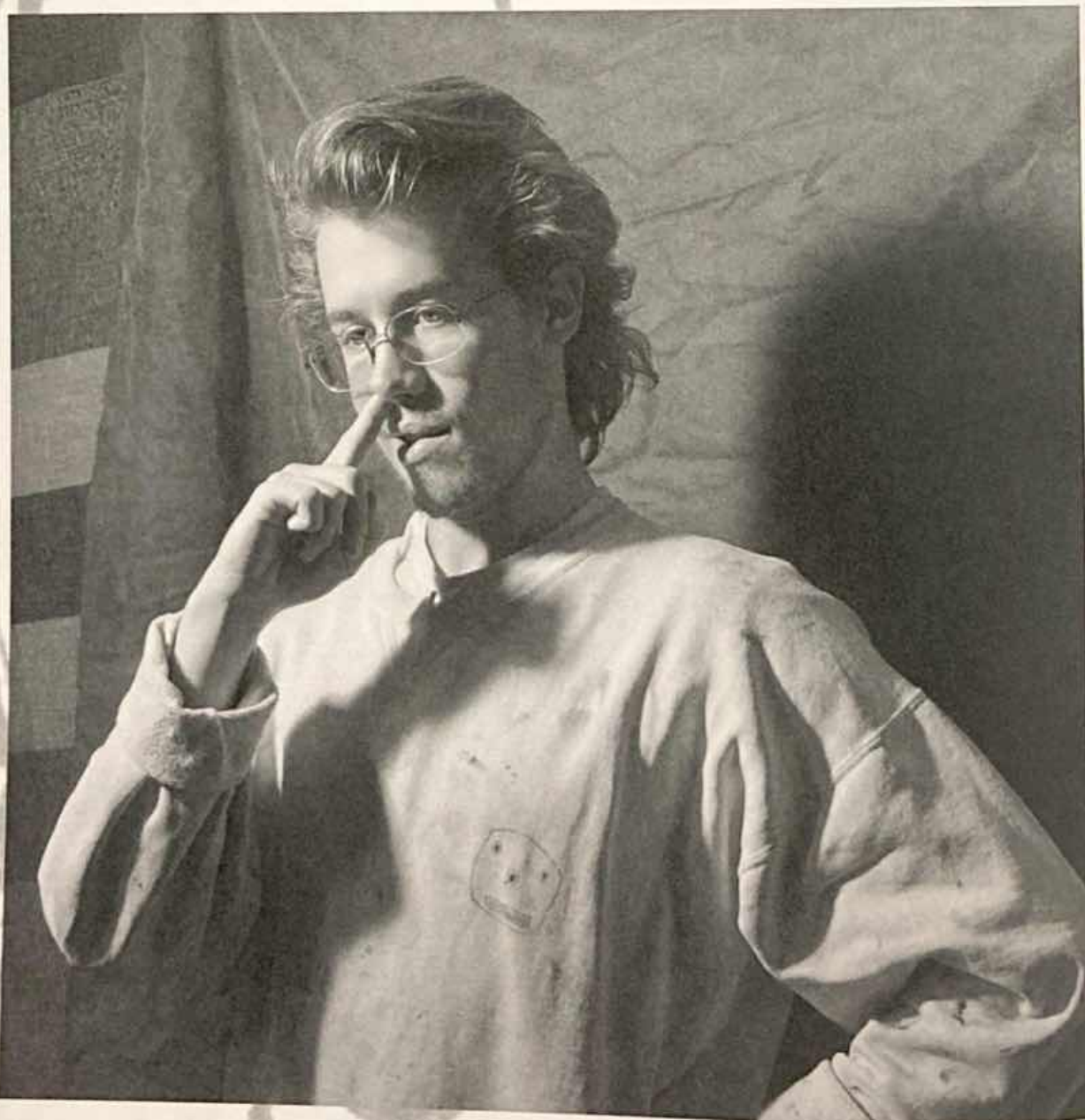
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ERIC MENDOZA-CONNER ELECTRICAL ENGINEERING

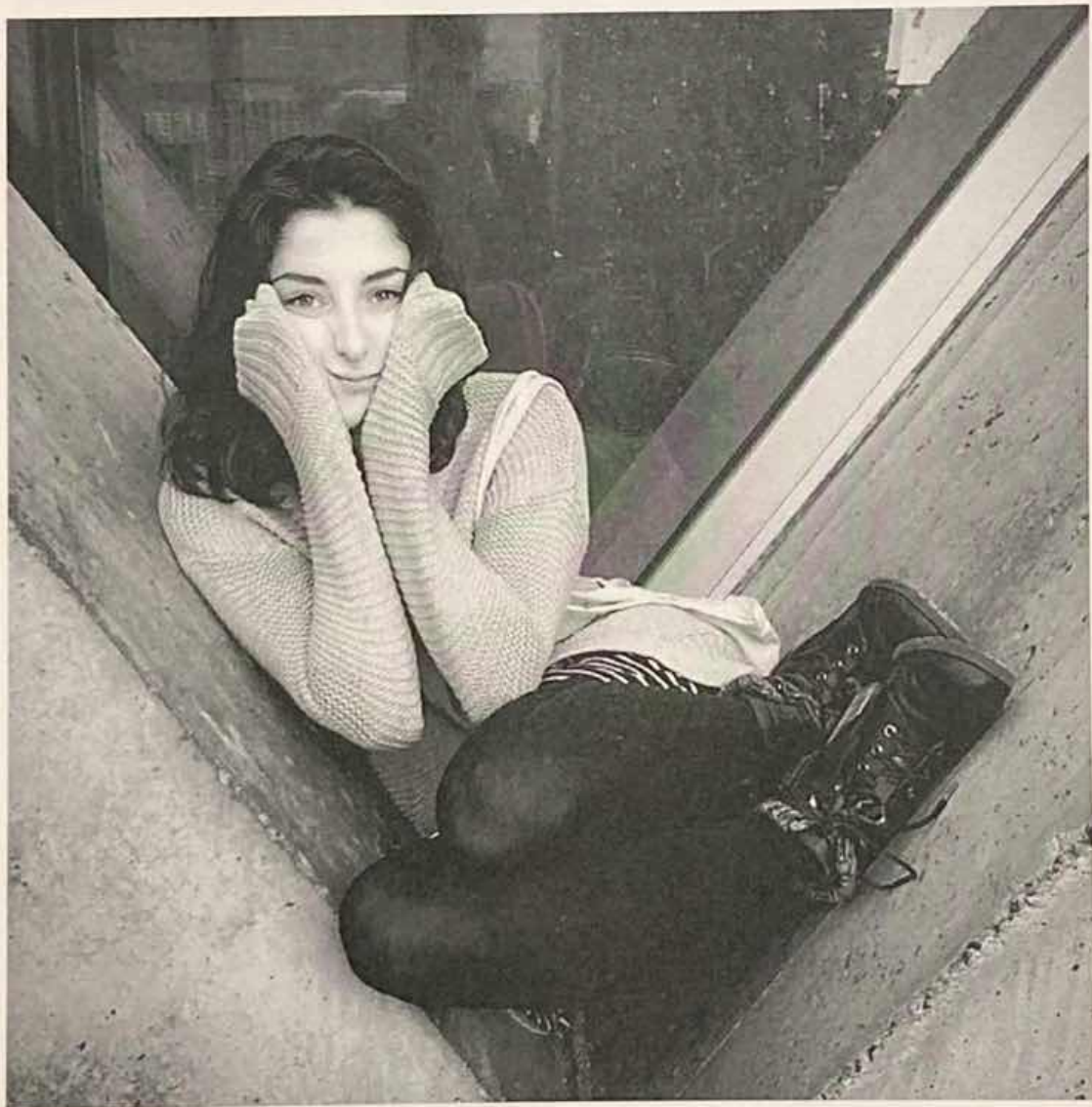


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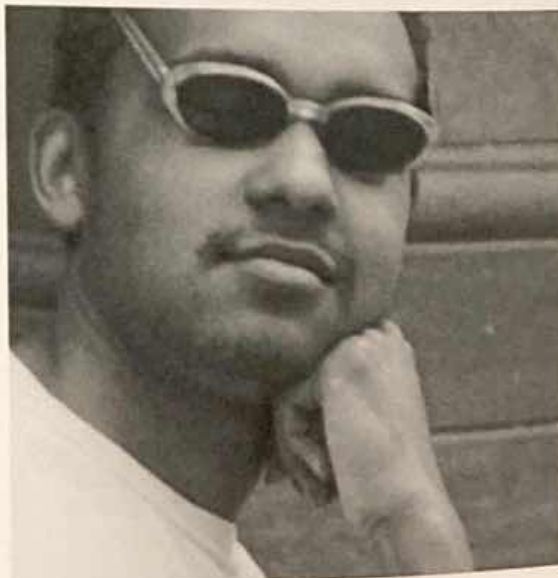




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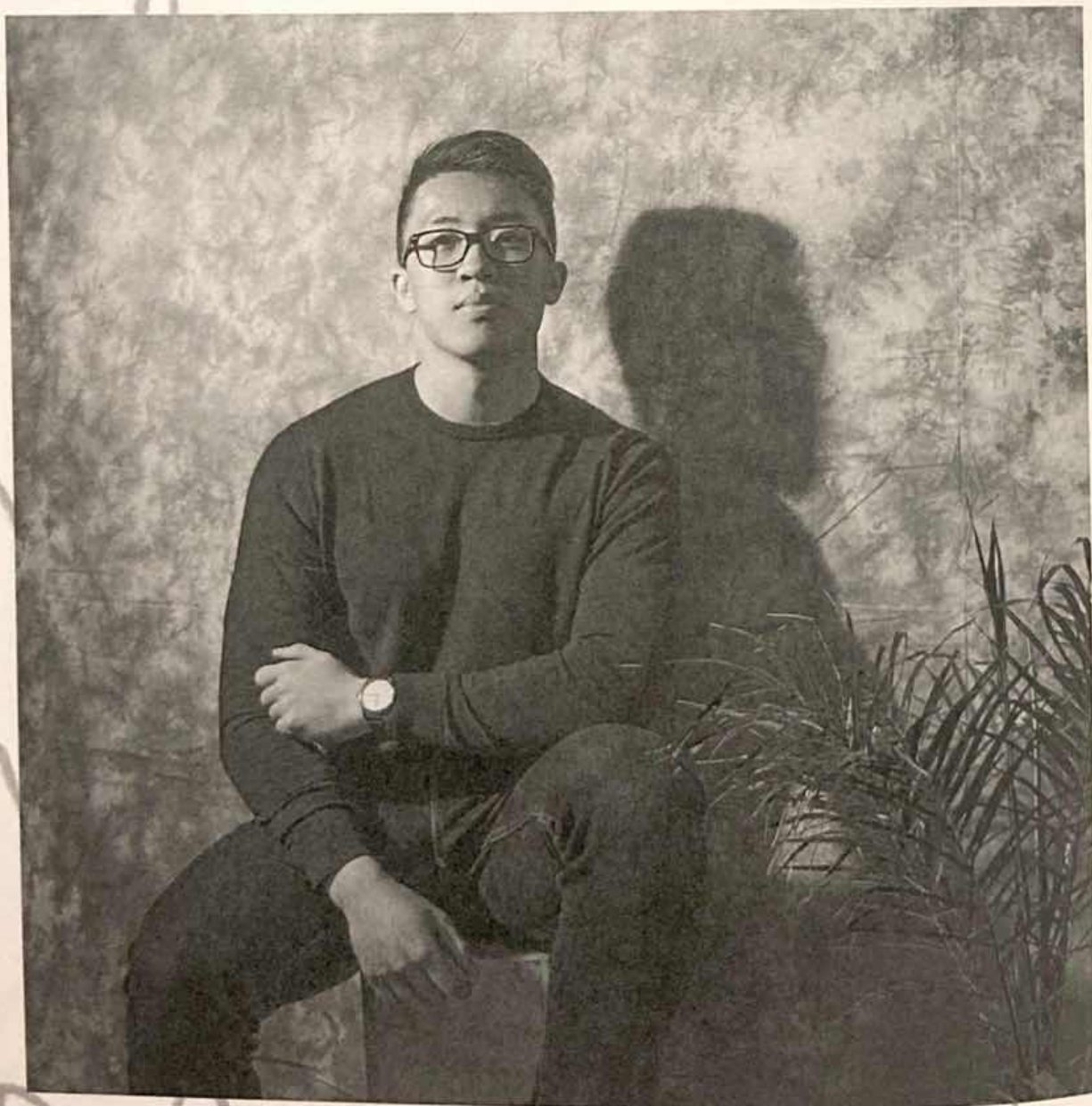
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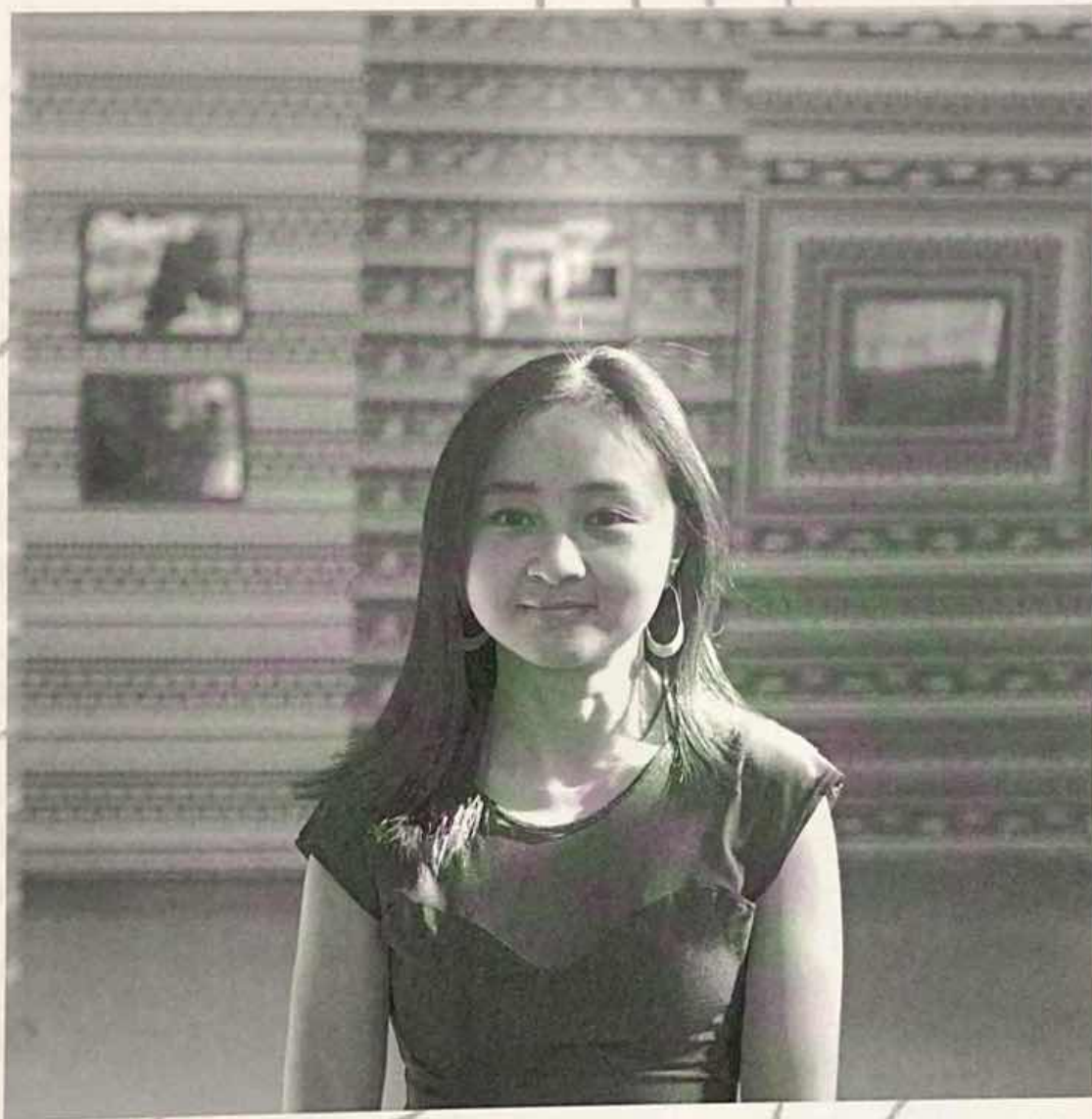
SOFIA MACHAIRA ARCHITECTURE



SINIYAN MA CIVIL ENGINEERING



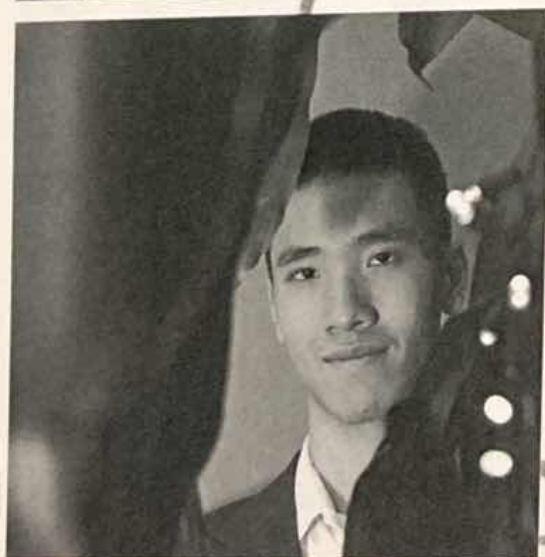
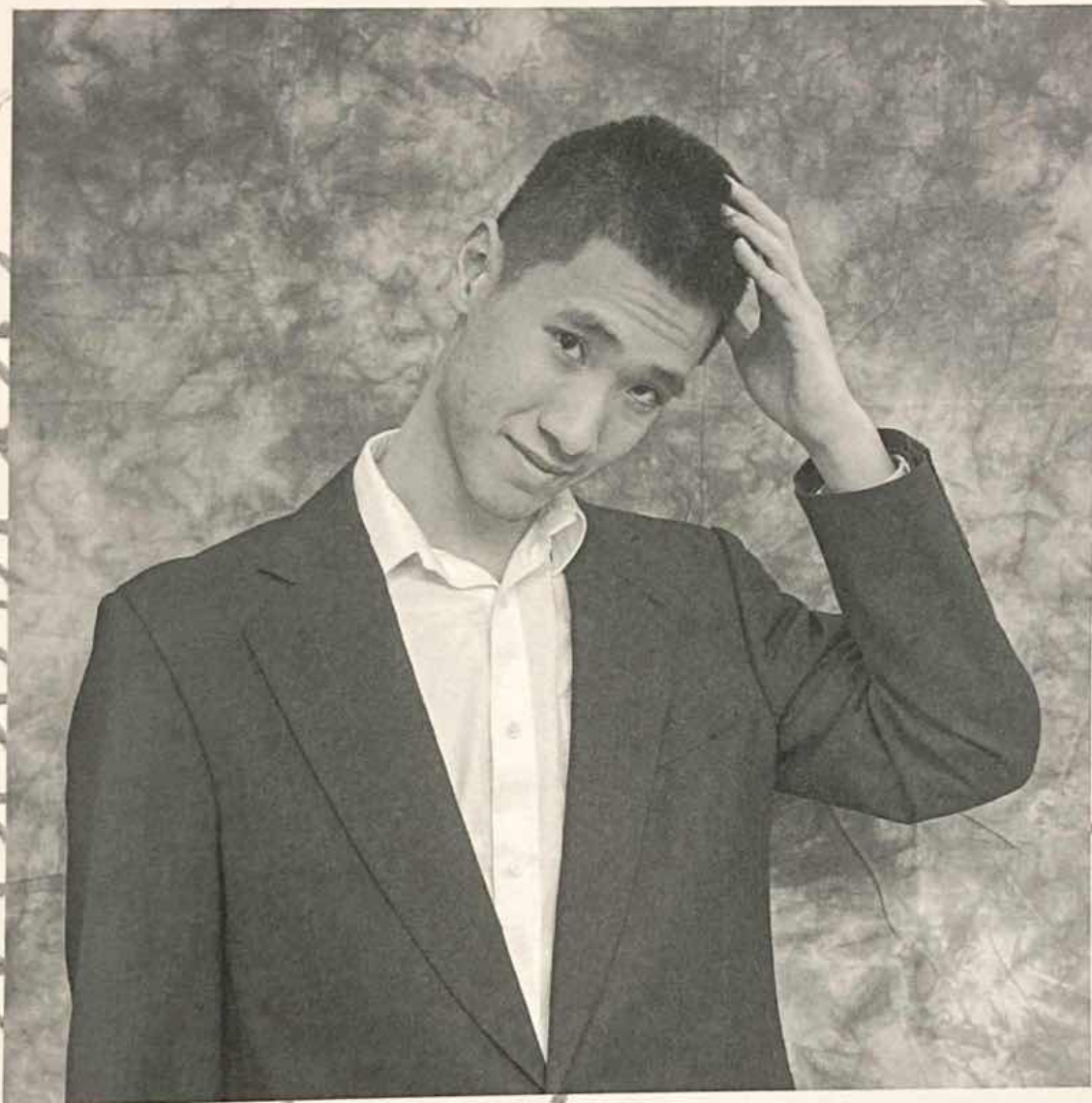
PIAO LIU ARCHITECTURE



HUI RONG LIU ARCHITECTURE



CALVIN LIU MECHANICAL ENGINEERING



LILY LIN CHEMICAL ENGINEERING

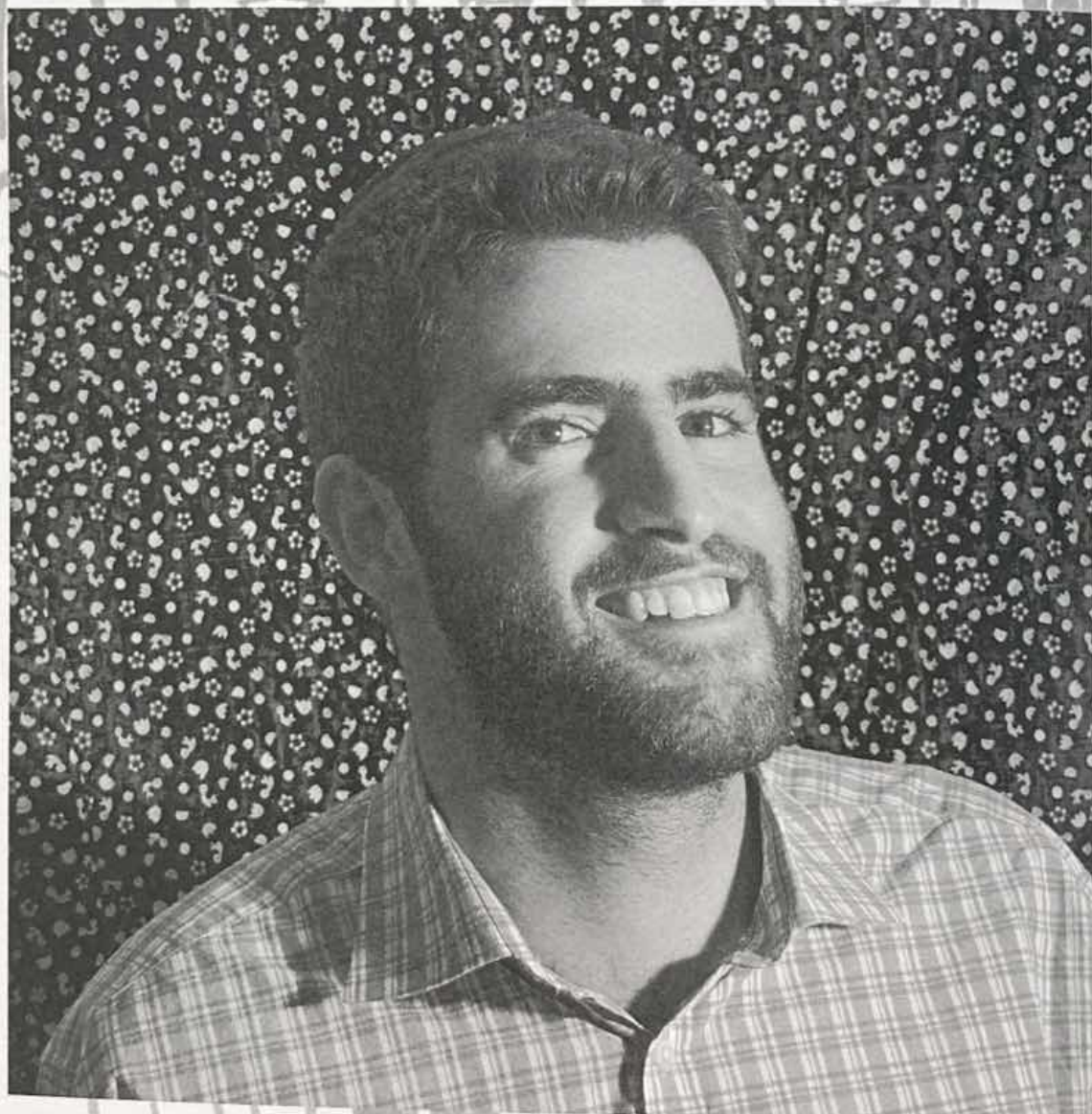


GRACE JINGYING LI CHEMICAL ENGINEERING



ELIEZER LEREA

ELECTRICAL ENGINEERING

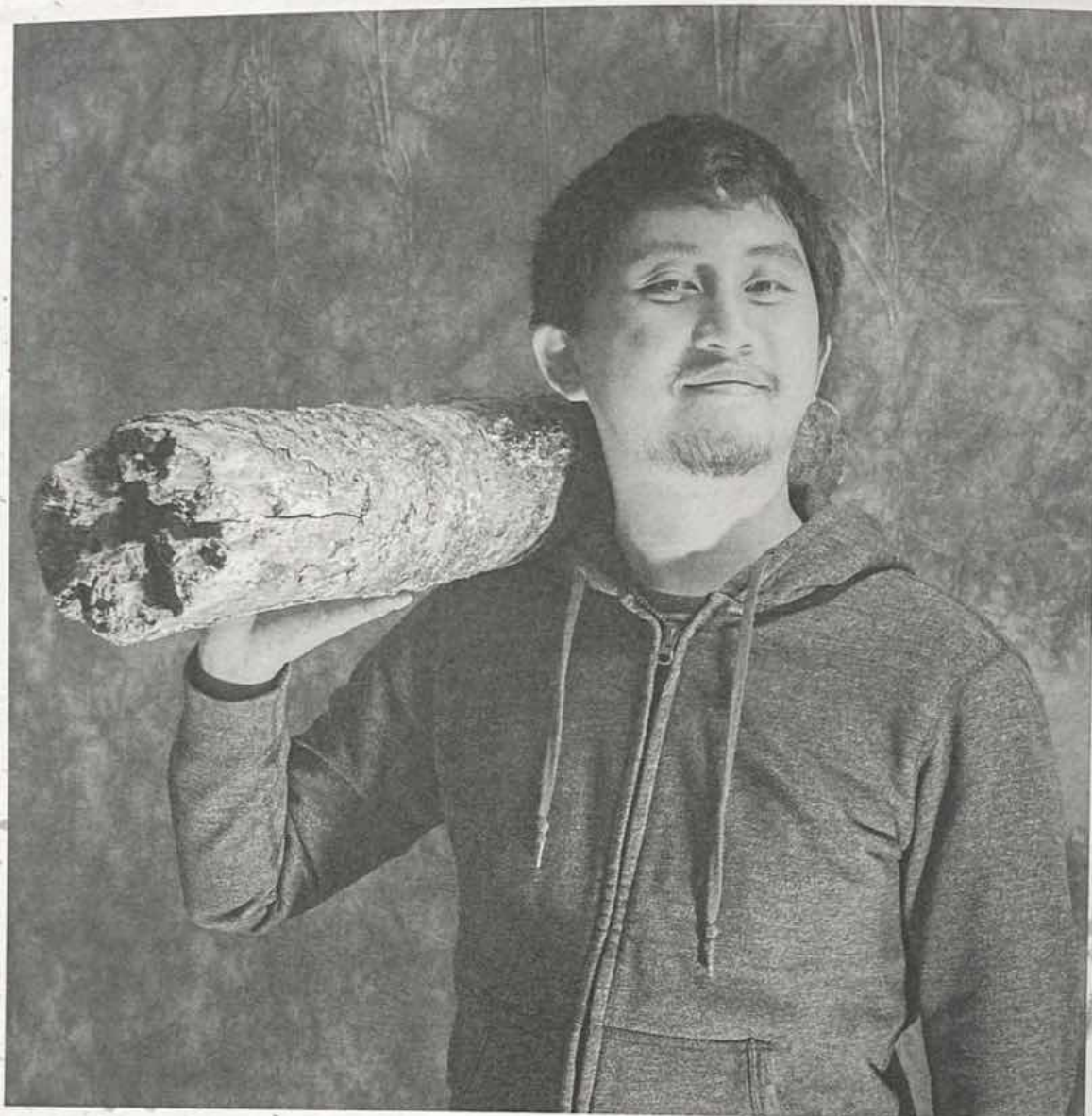


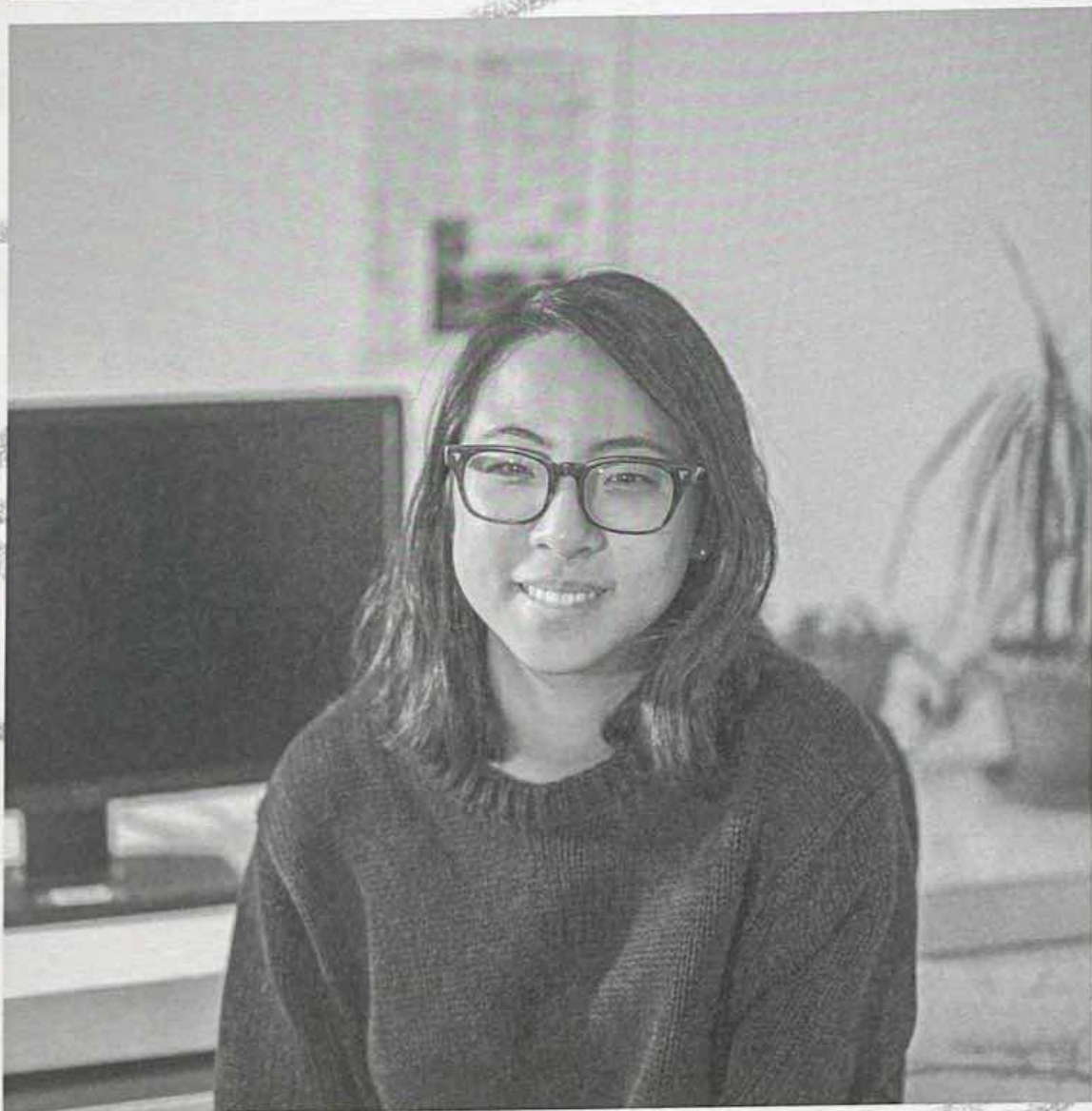
VANESSA LEIVA SANTOS

ART



KANGQIAO LEI ELECTRICAL ENGINEERING





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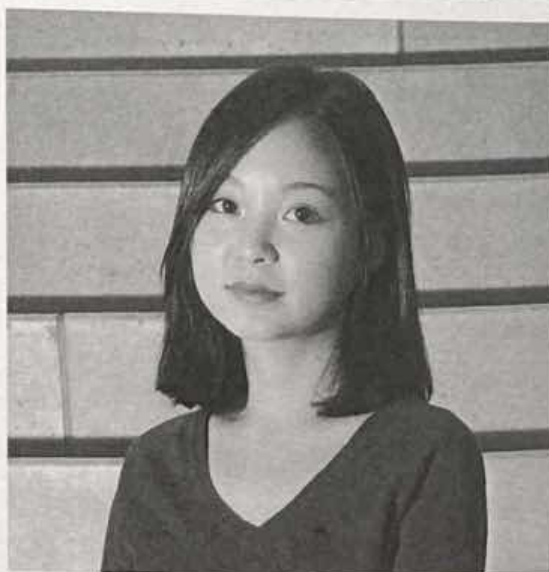
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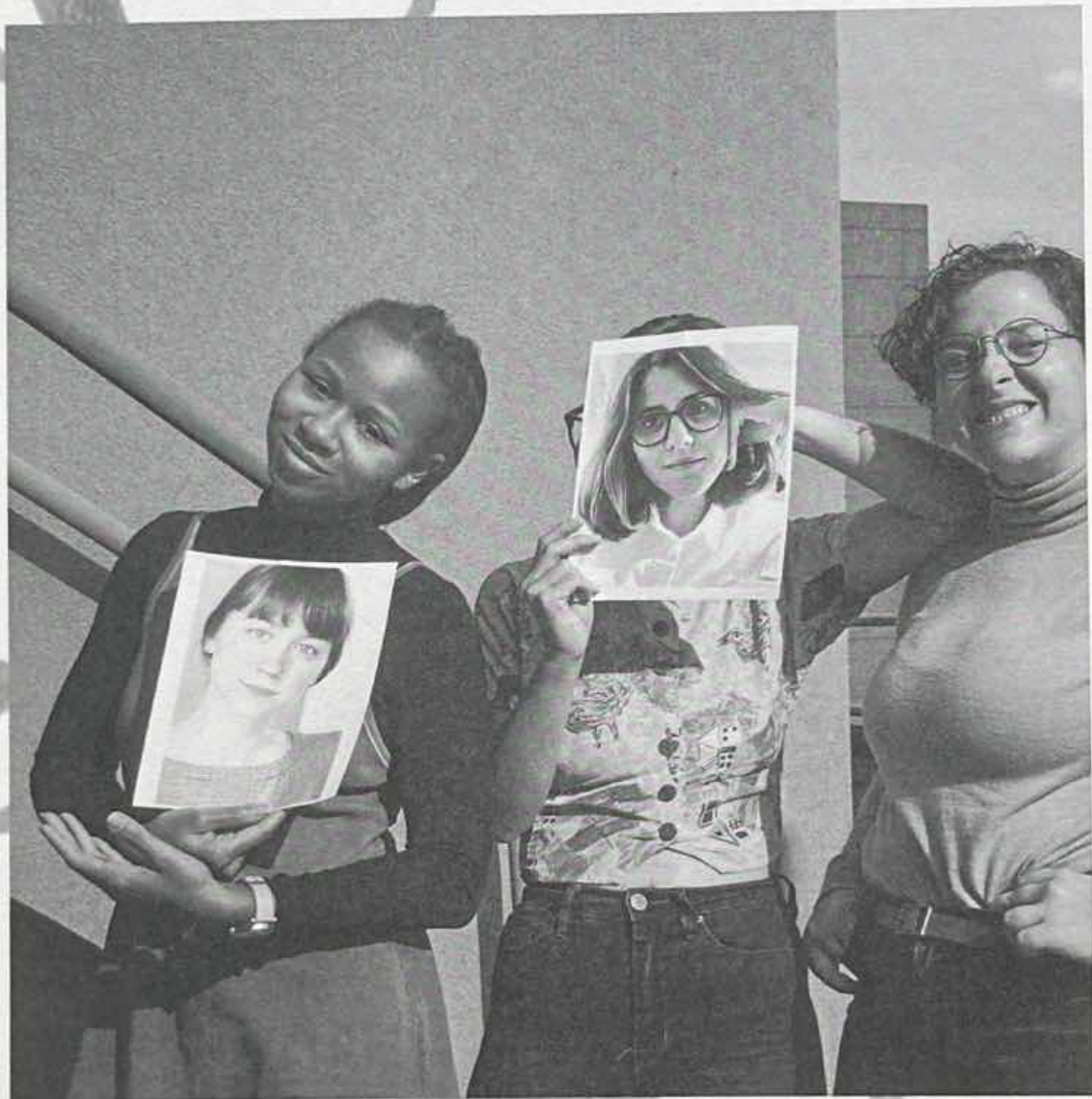
KELSEY LEE
ARCHITECTURE



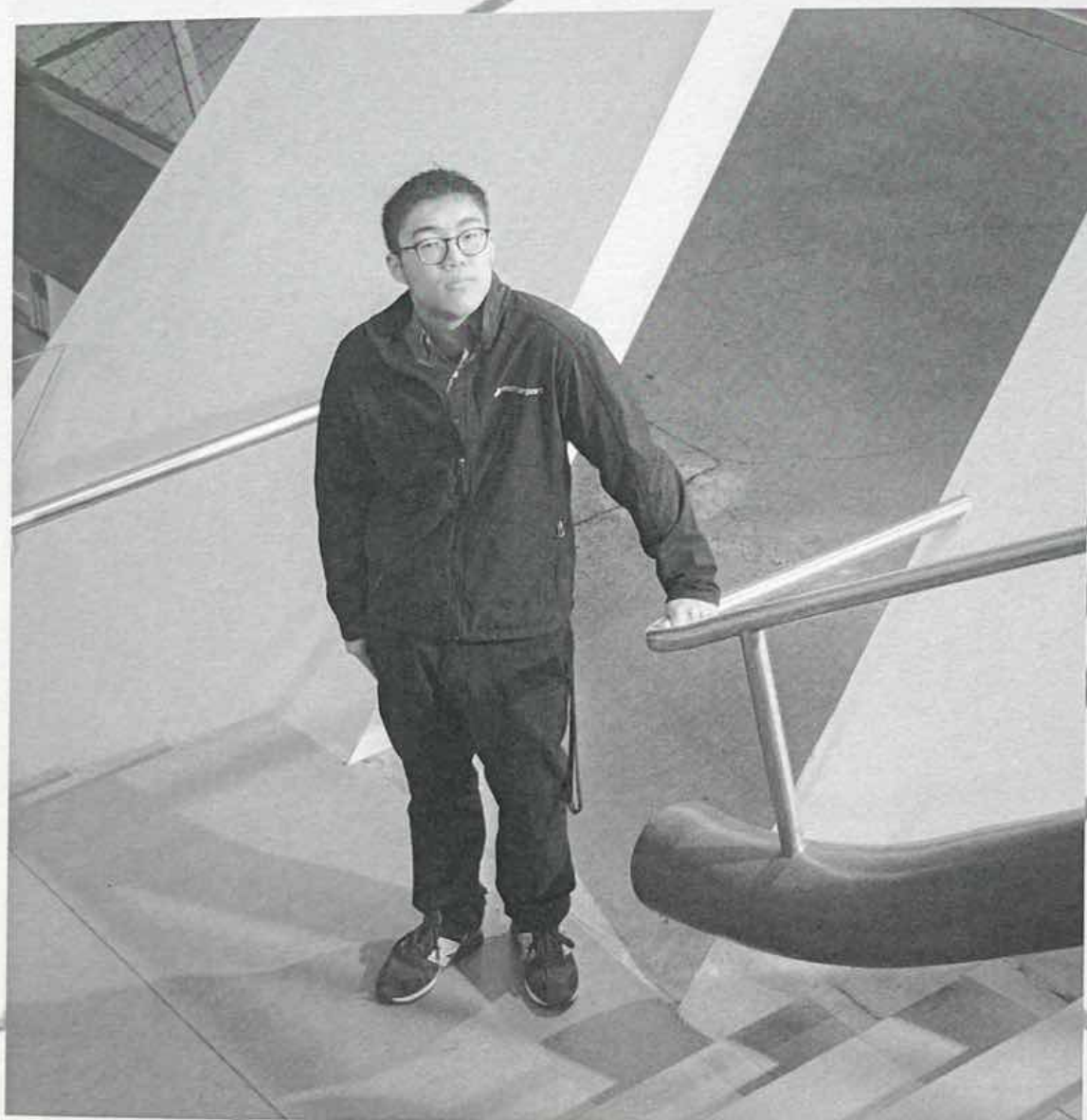
HANBICH AYANA LEE ART



BRIANNA LEATHERBURY ART



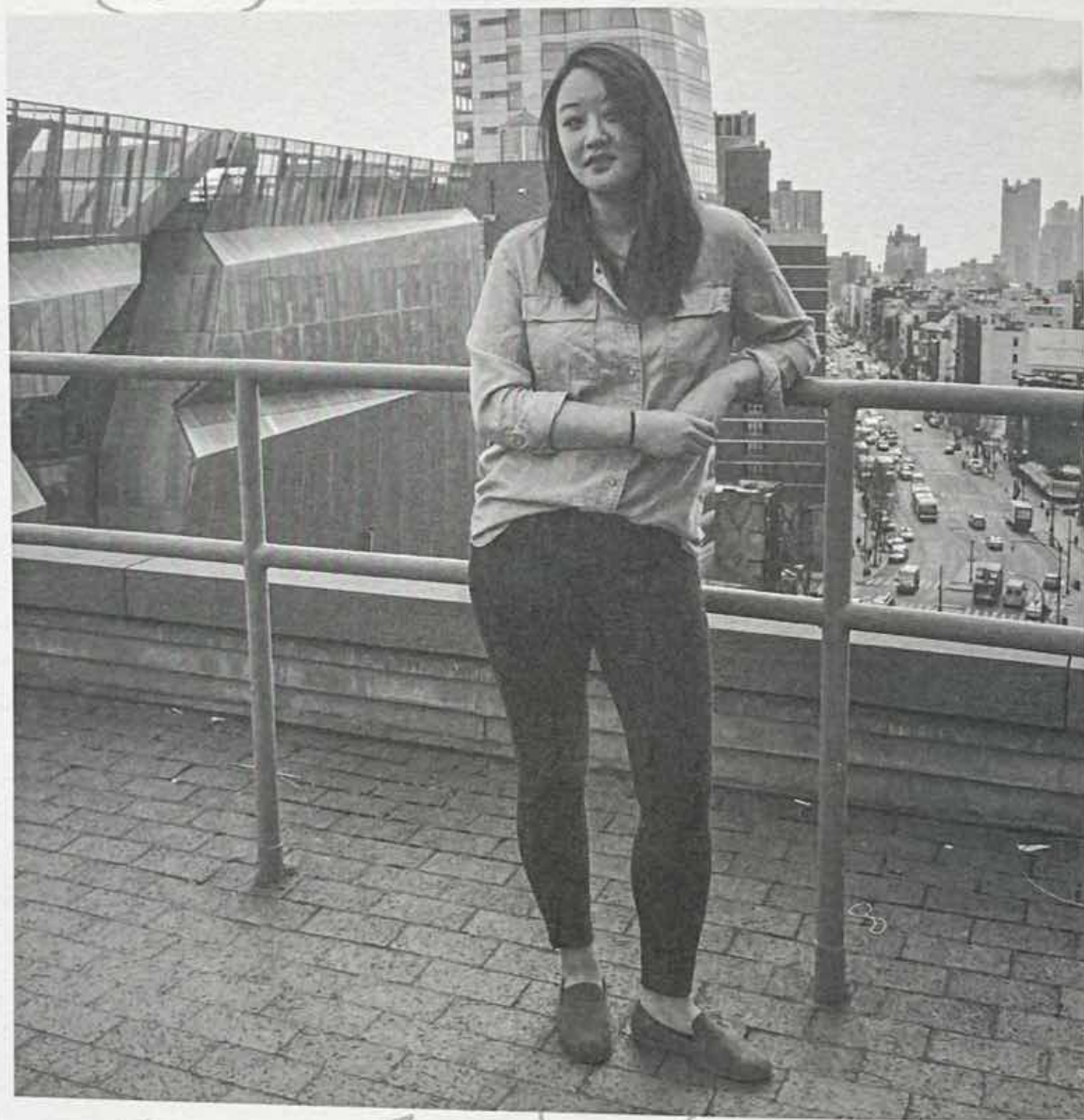
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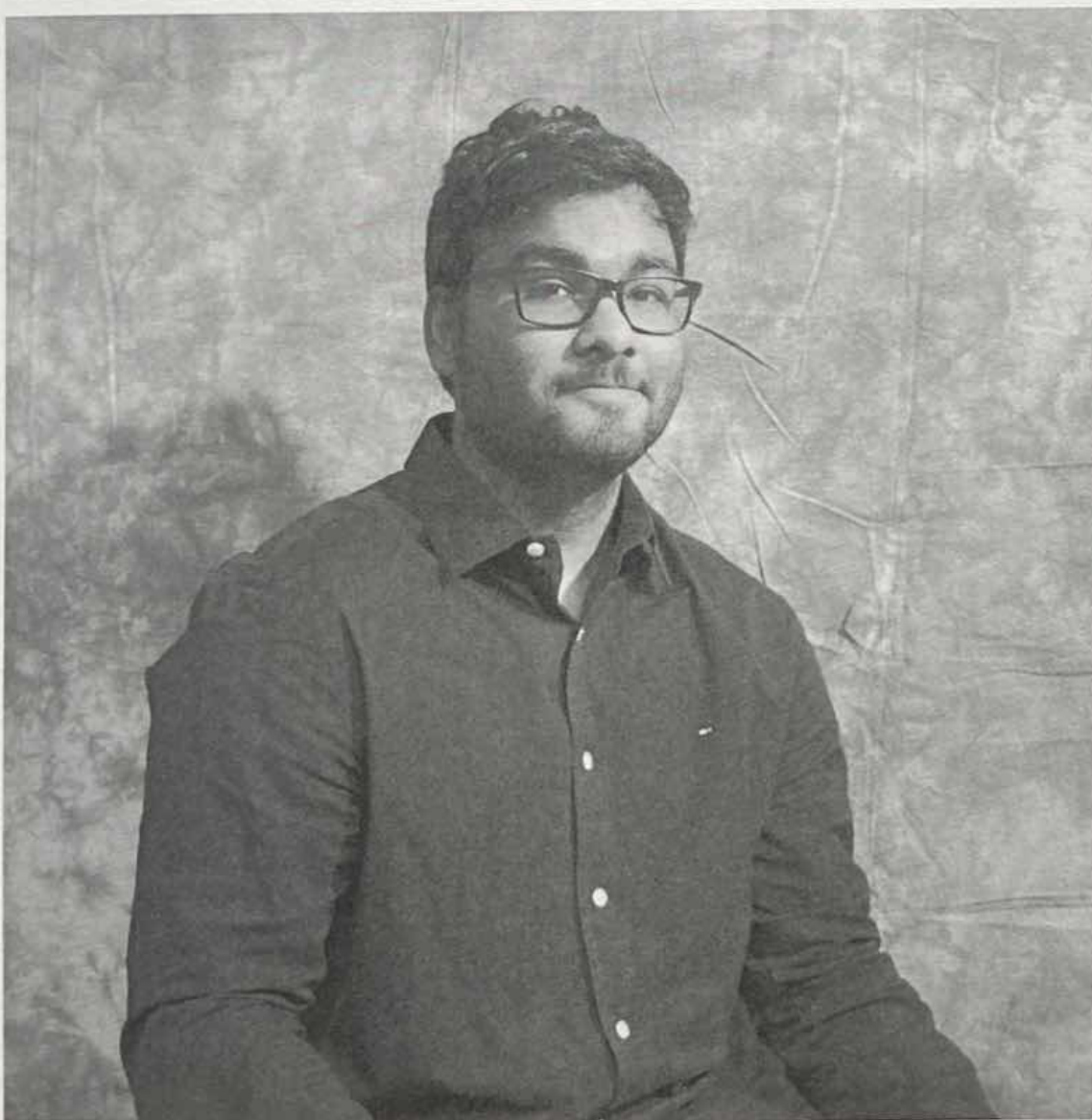
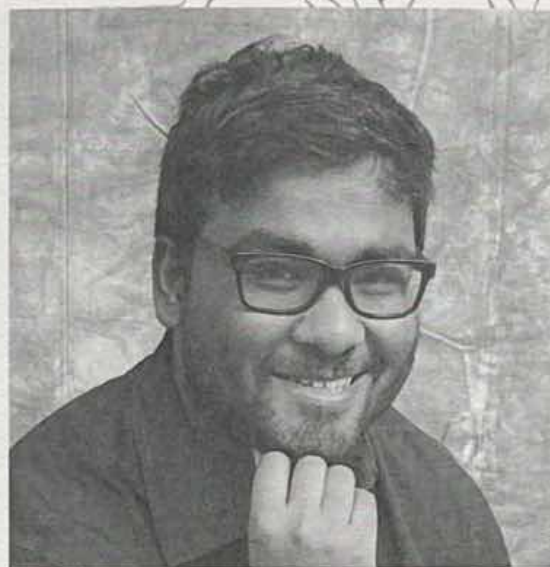


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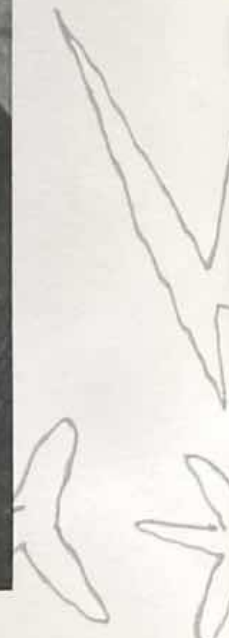
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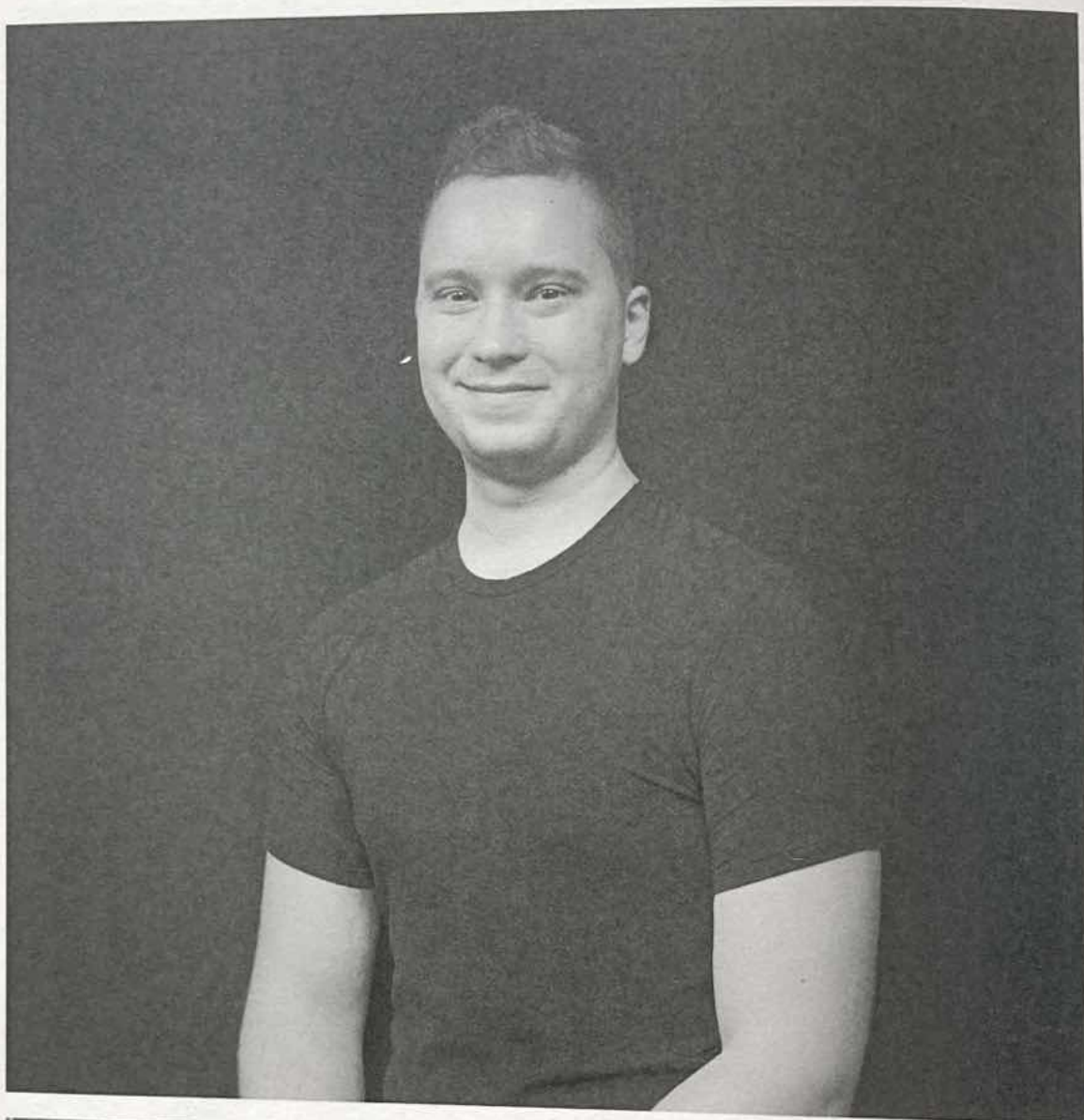
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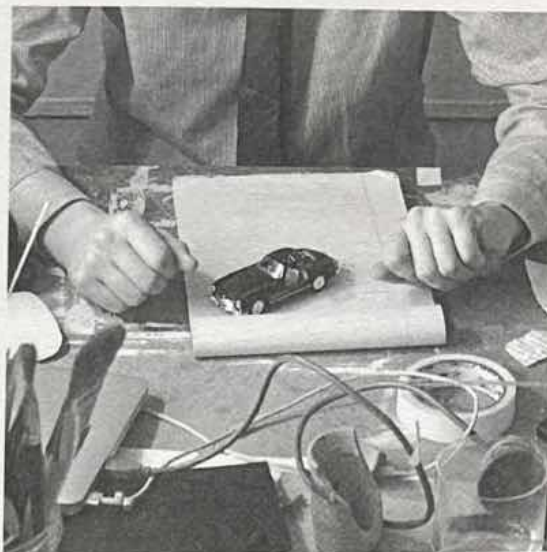


MAYA KRITIC - ARCHITECTURE



MARCIN KROL CIVIL ENGINEERING



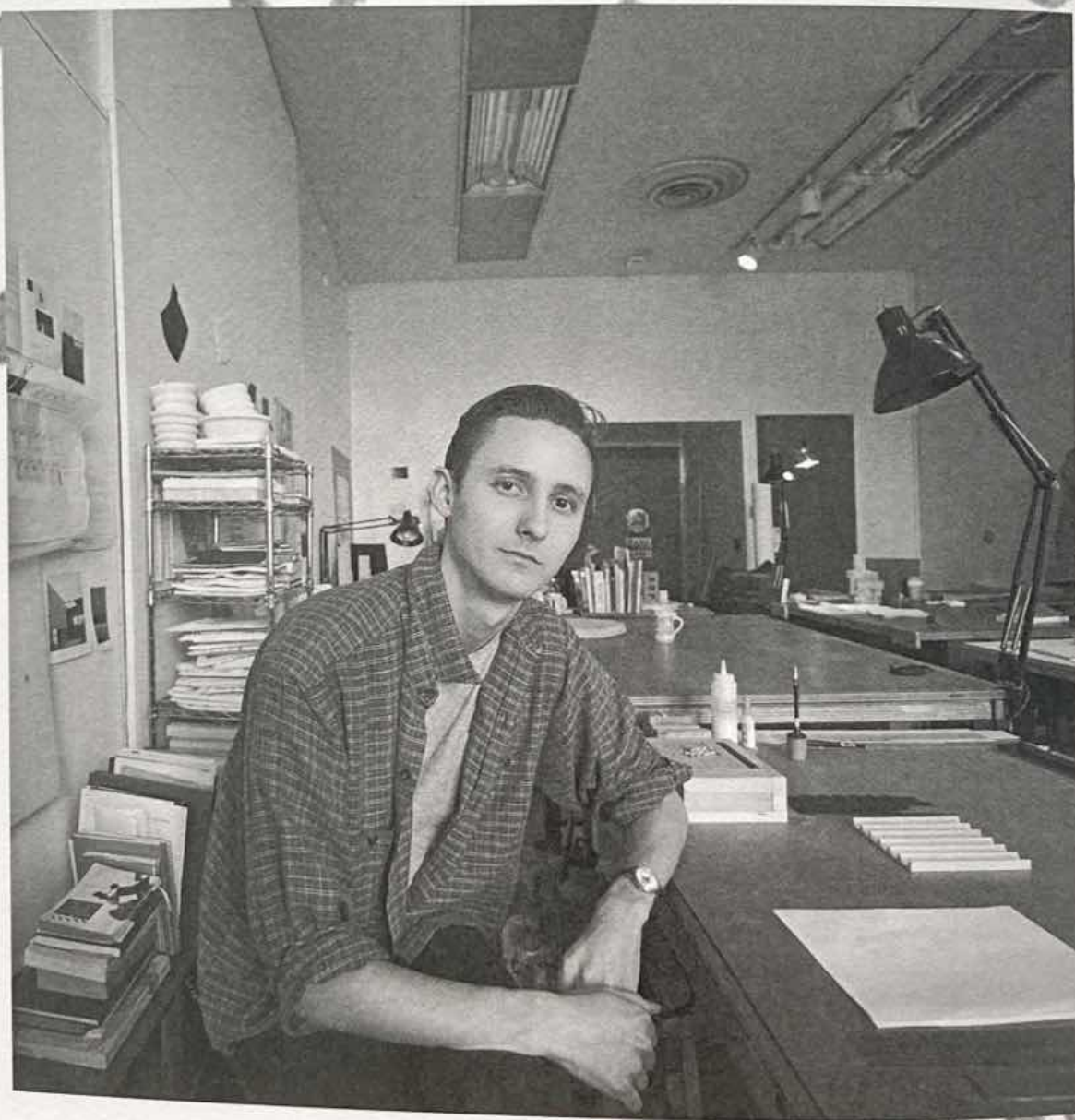
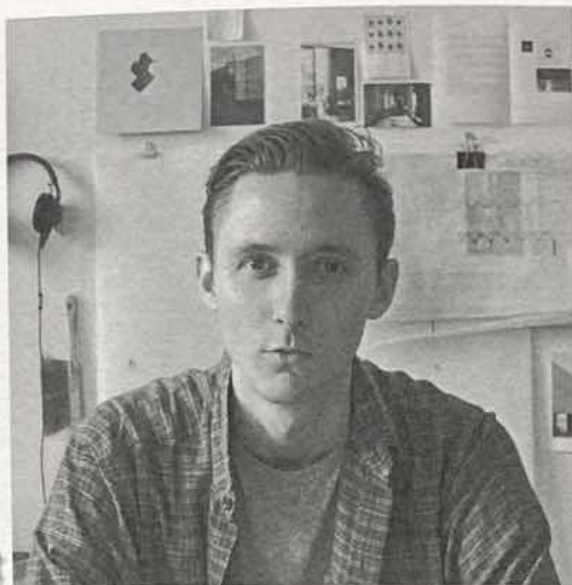


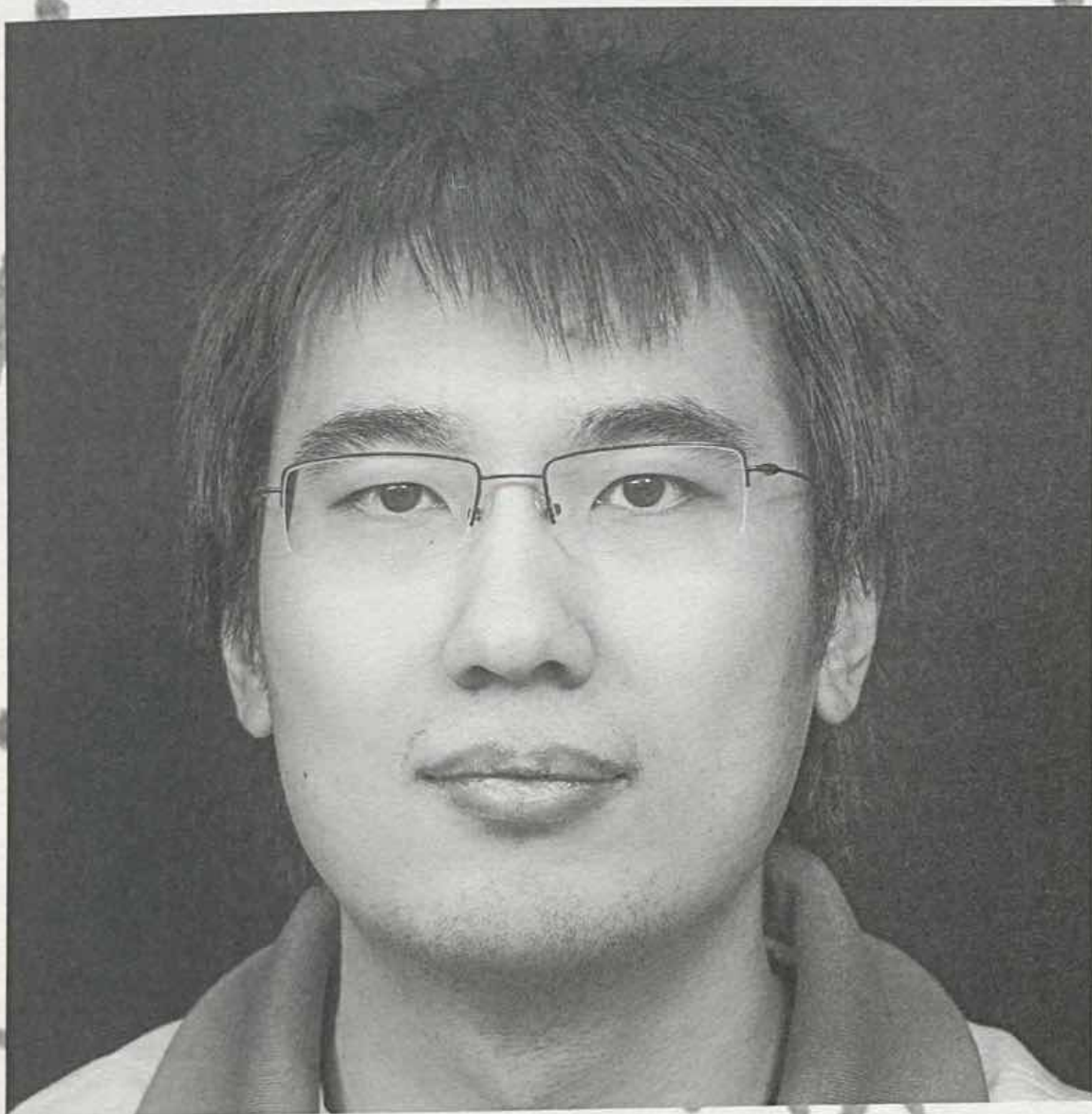
LUKE KREUL

ARCHITECTURE



SAM KOOPMAN ARCHITECTURE

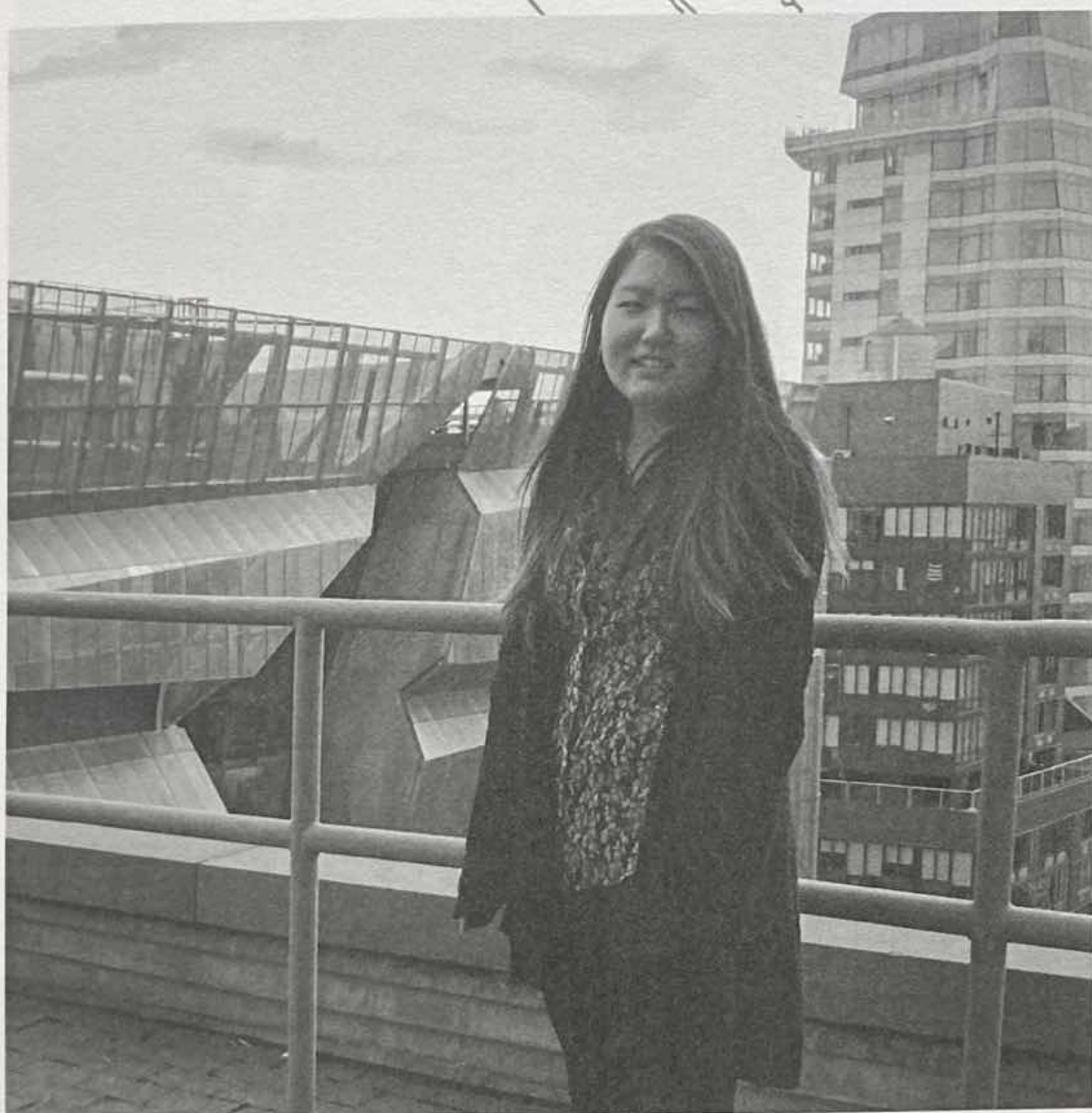




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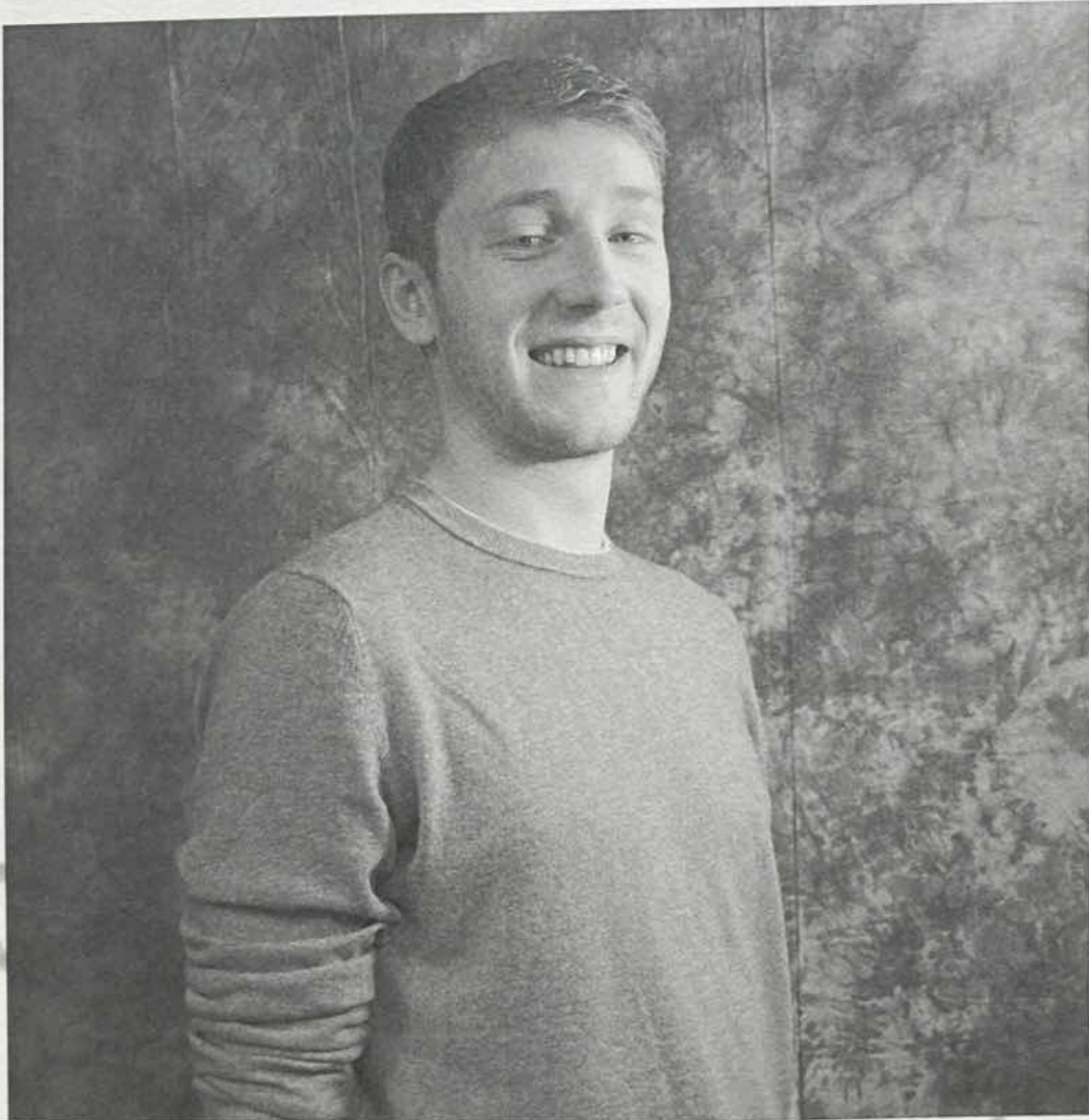
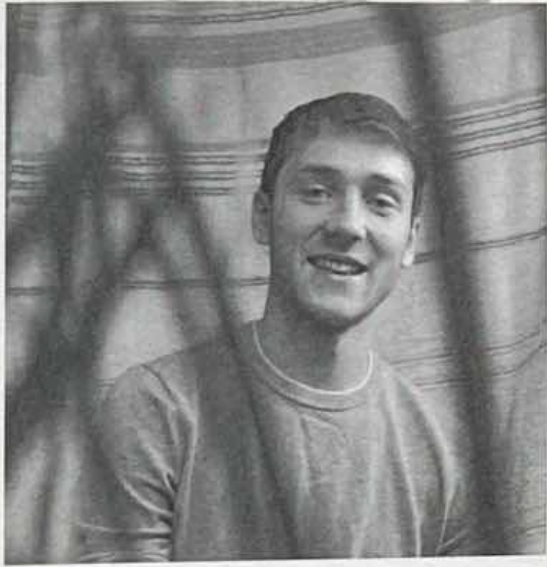
ELLA KINSMAN ART



RA EUN REINA KIM MECHANICAL ENGINEERING

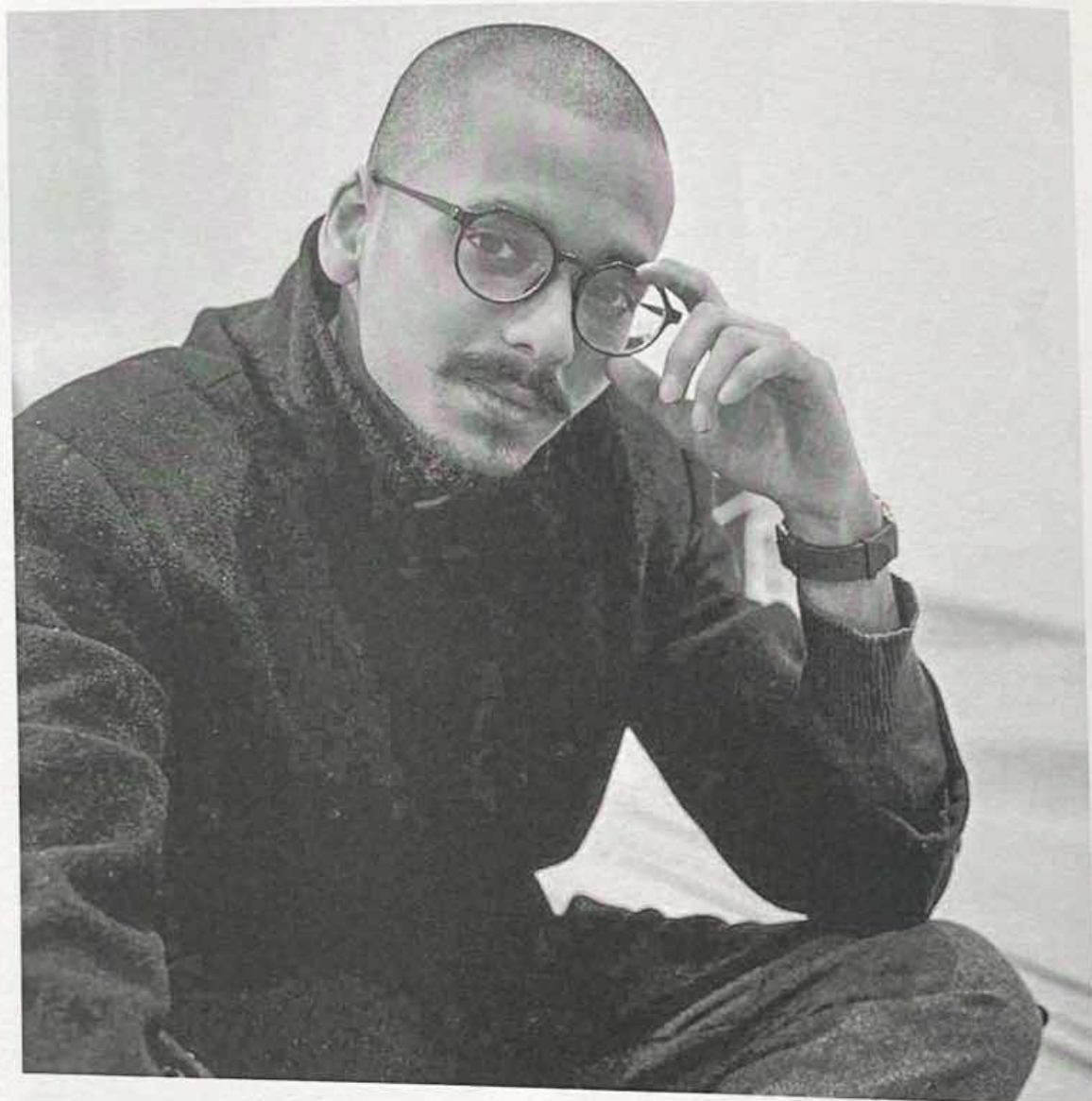
JIEUN HANNAH KIM ARCHITECTURE





ANDREW KEANE
CIVIL ENGINEERING

ISHRAKI KAZI ART

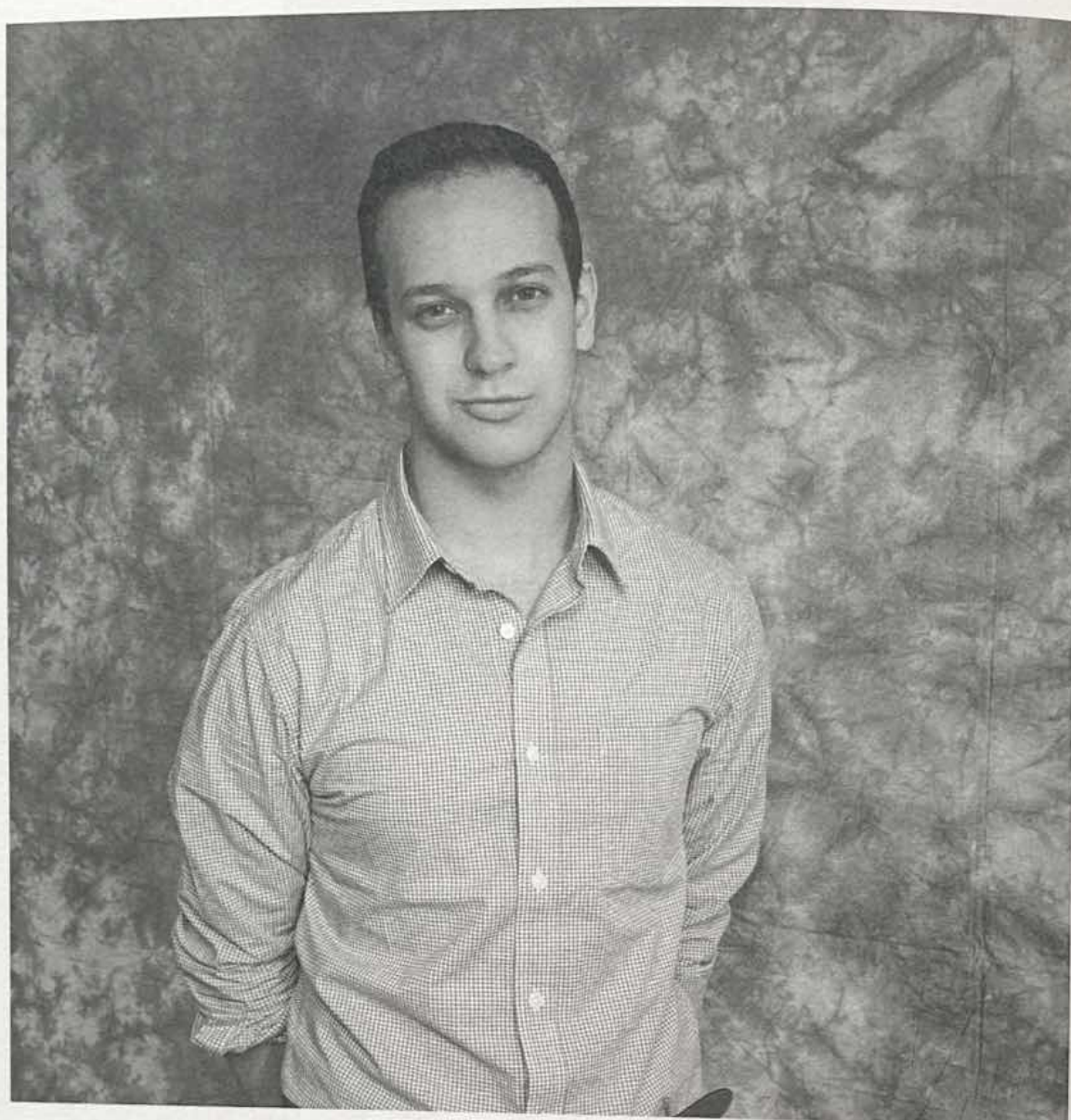


KRISTIANNA KAYO

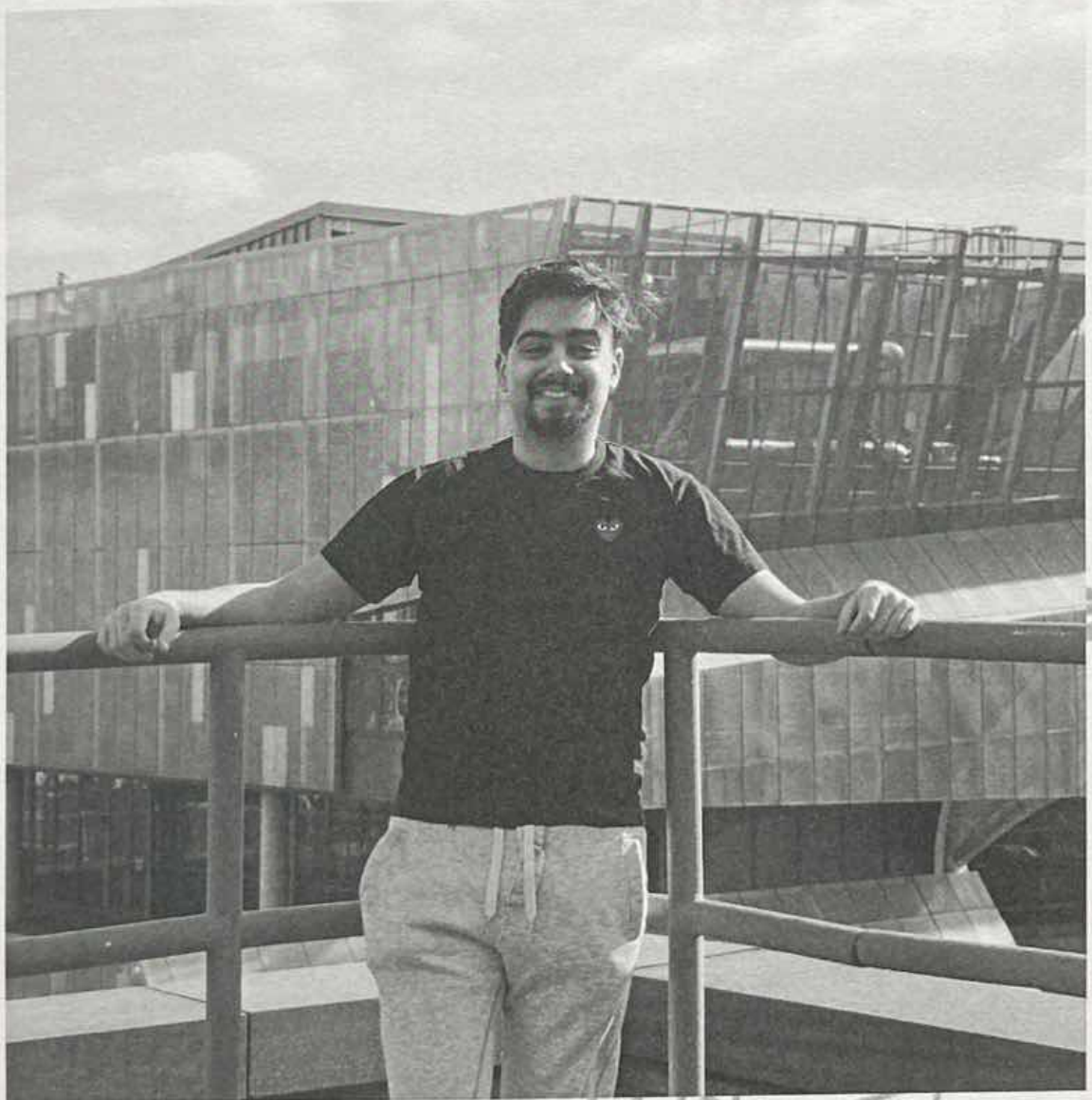
CHEMICAL ENGINEERING



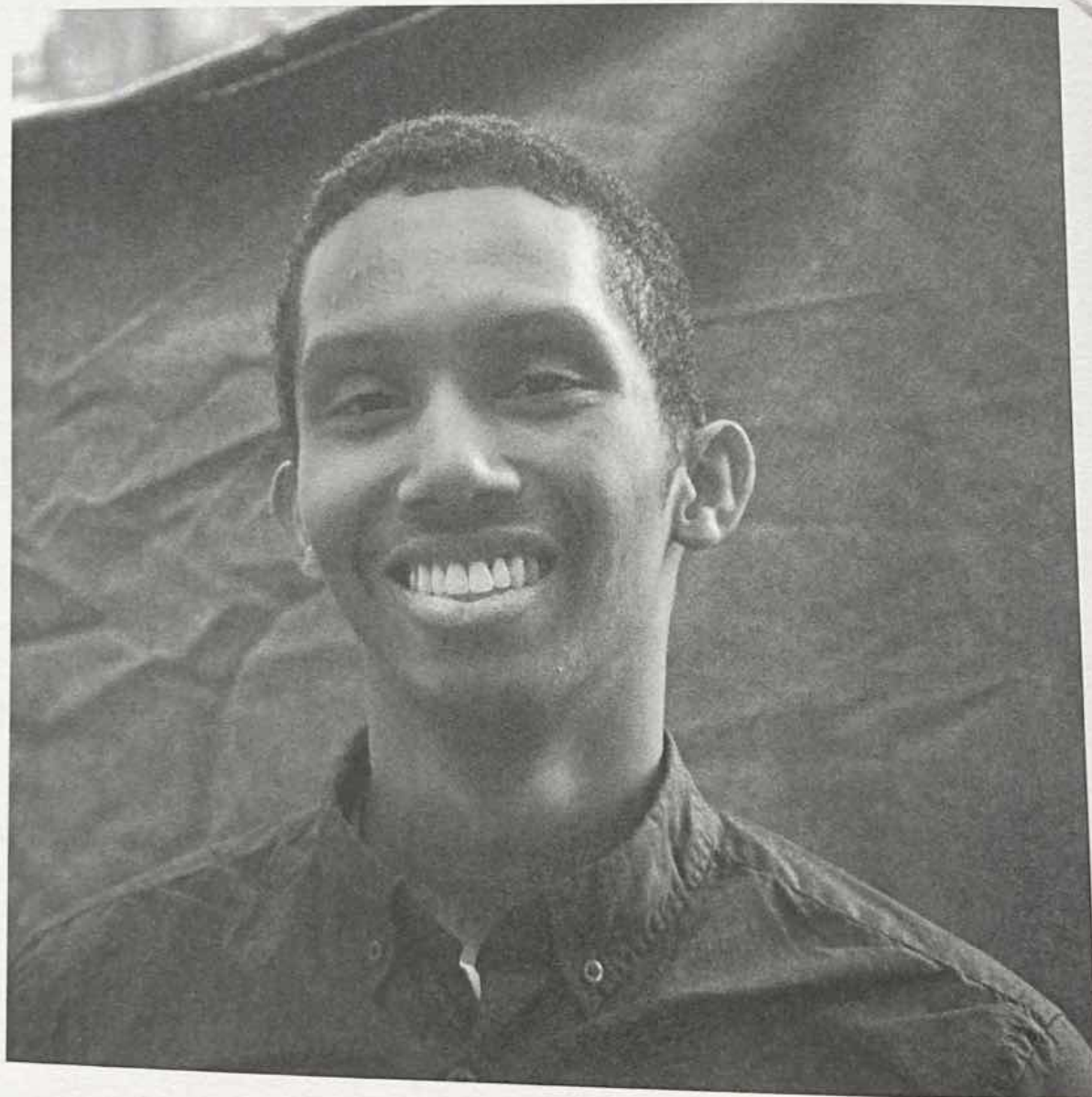
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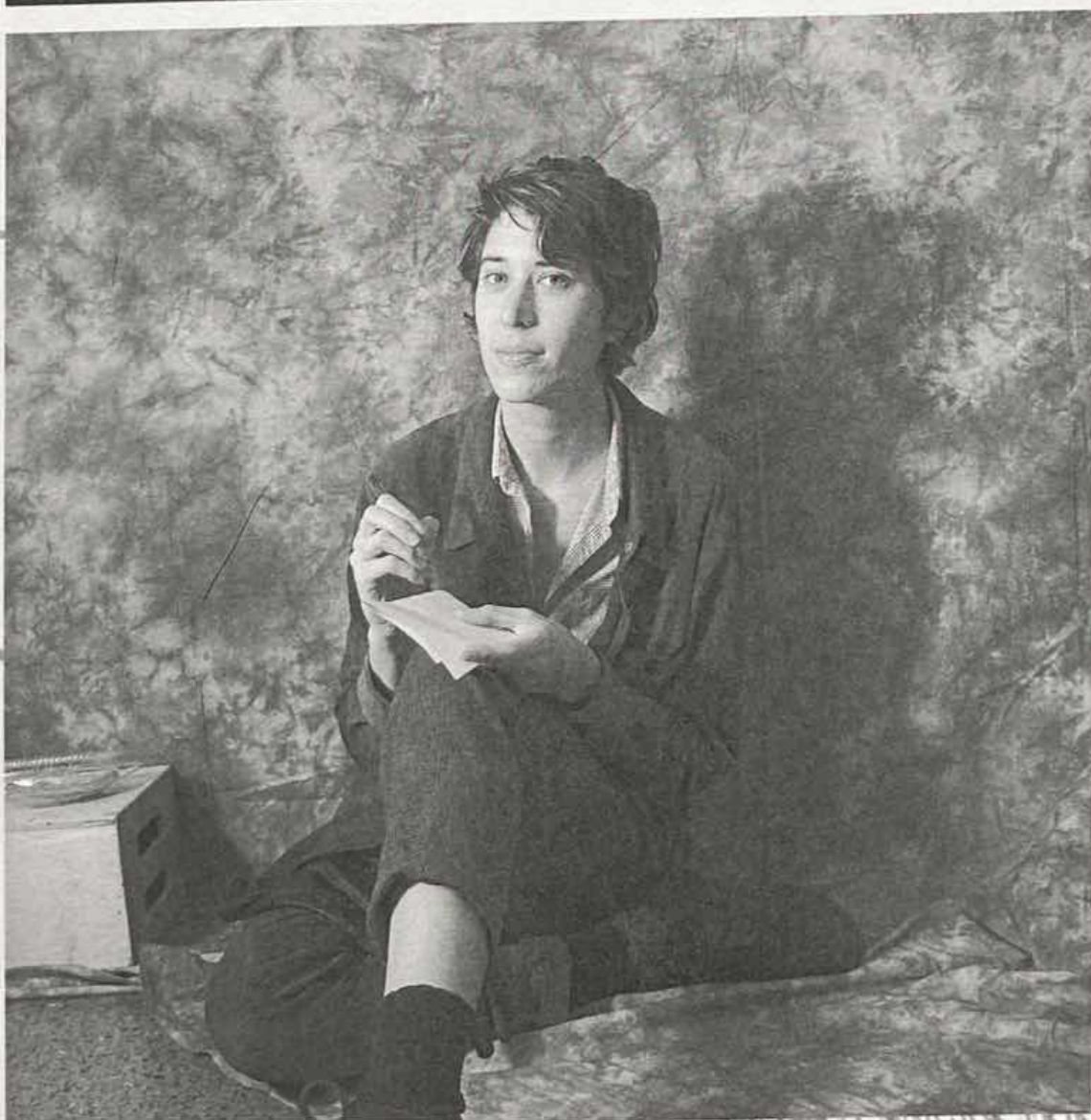
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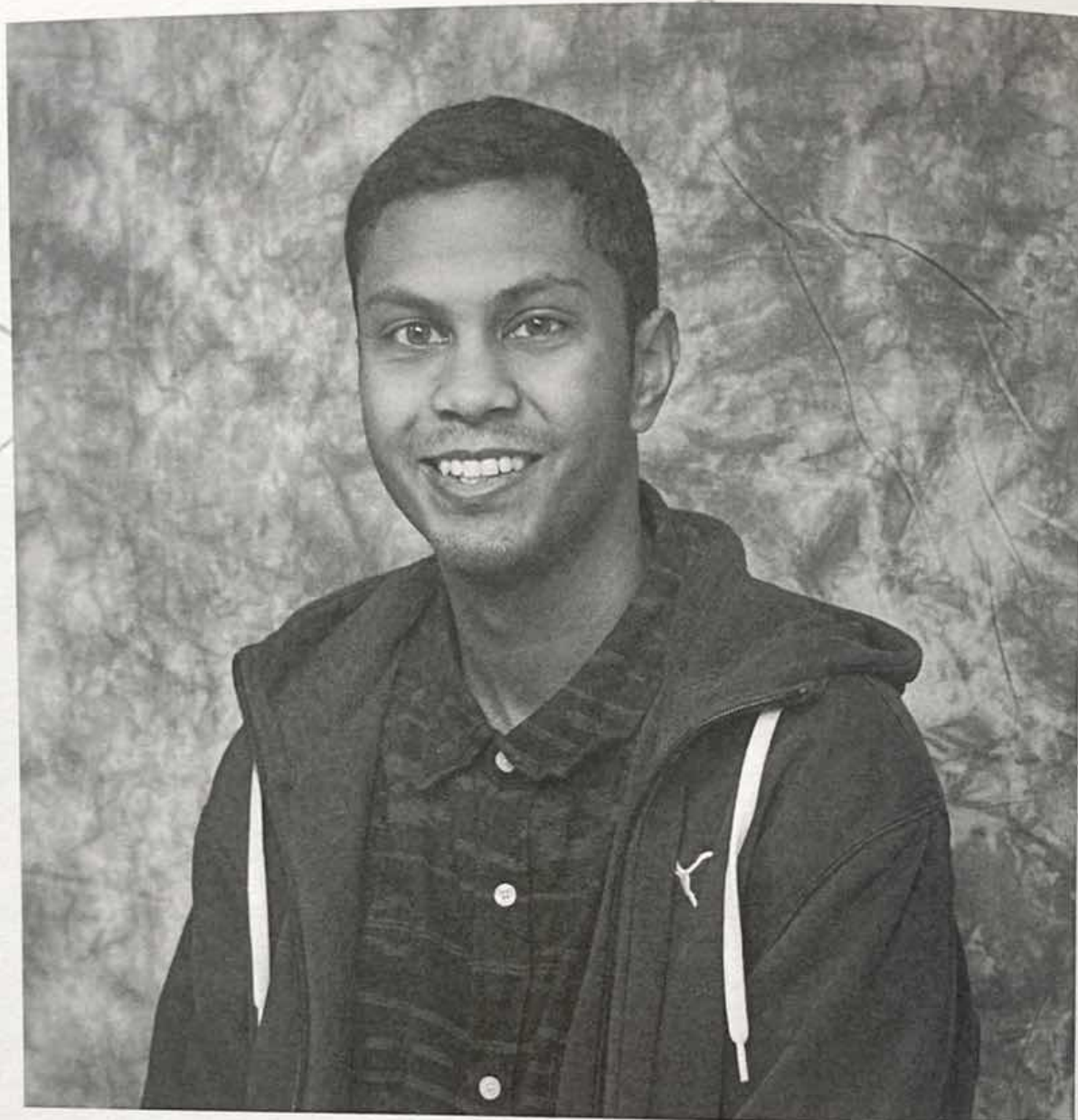
KEITH JOSEPH CHEMICAL ENGINEERING



IRINA JASNOWSKI PASCUAL ART



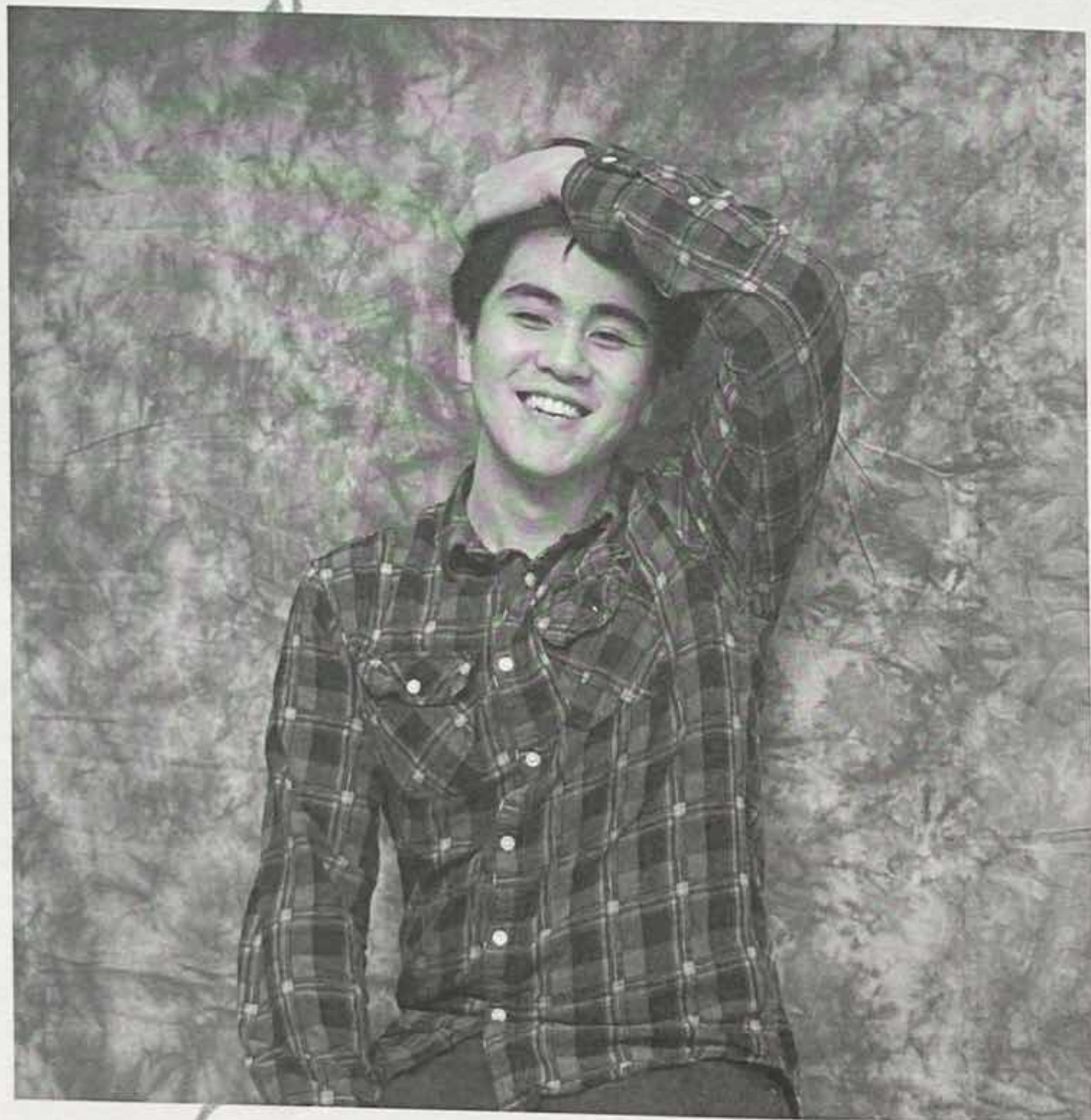
TANVIR ISLAM CIVIL ENGINEERING





ANIZA-IMÁN IÑIGUEZ ART

ZHIYI HUANG ELECTRICAL ENGINEERING



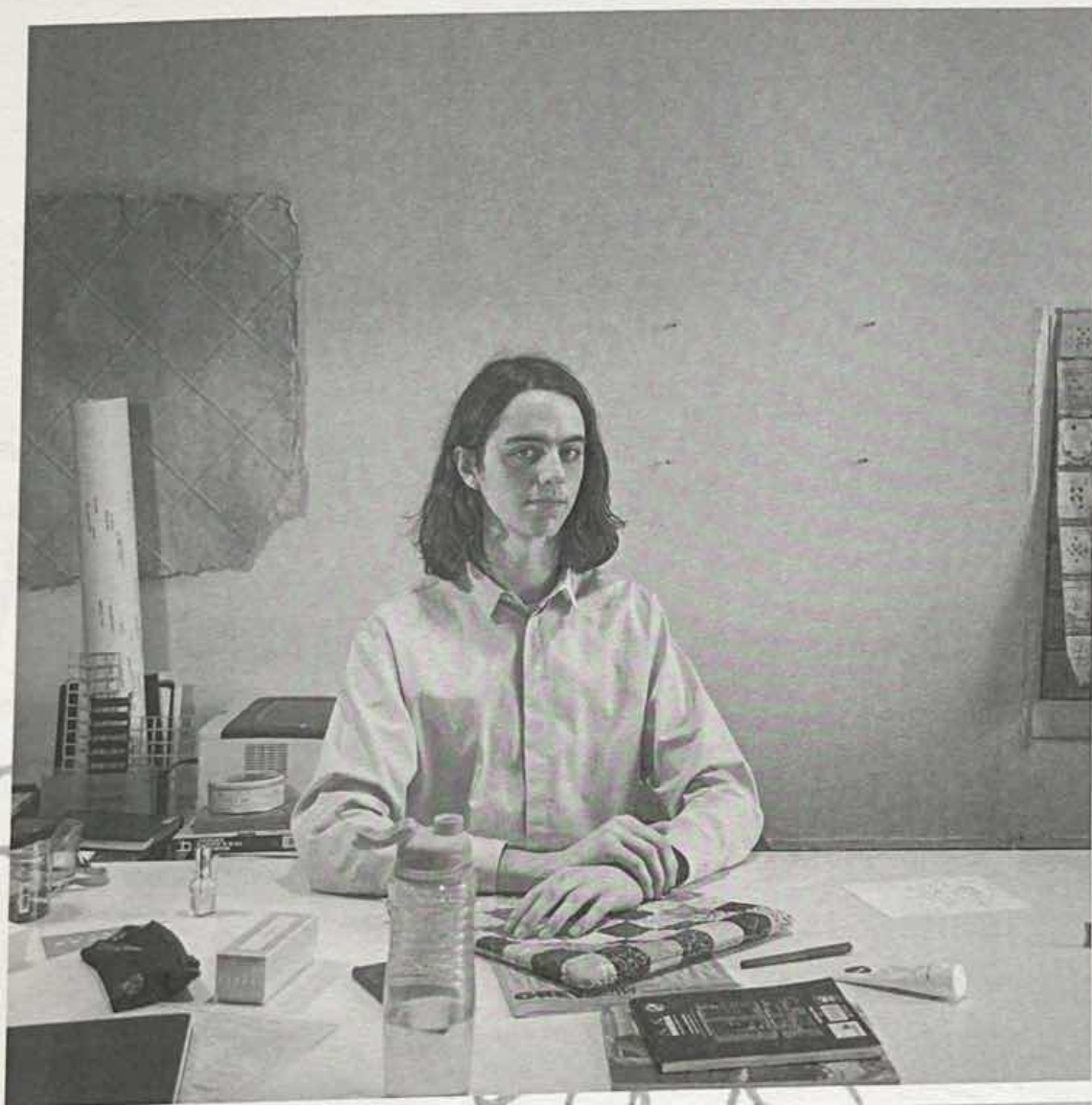
DARWIN HUANG ELECTRICAL ENGINEERING



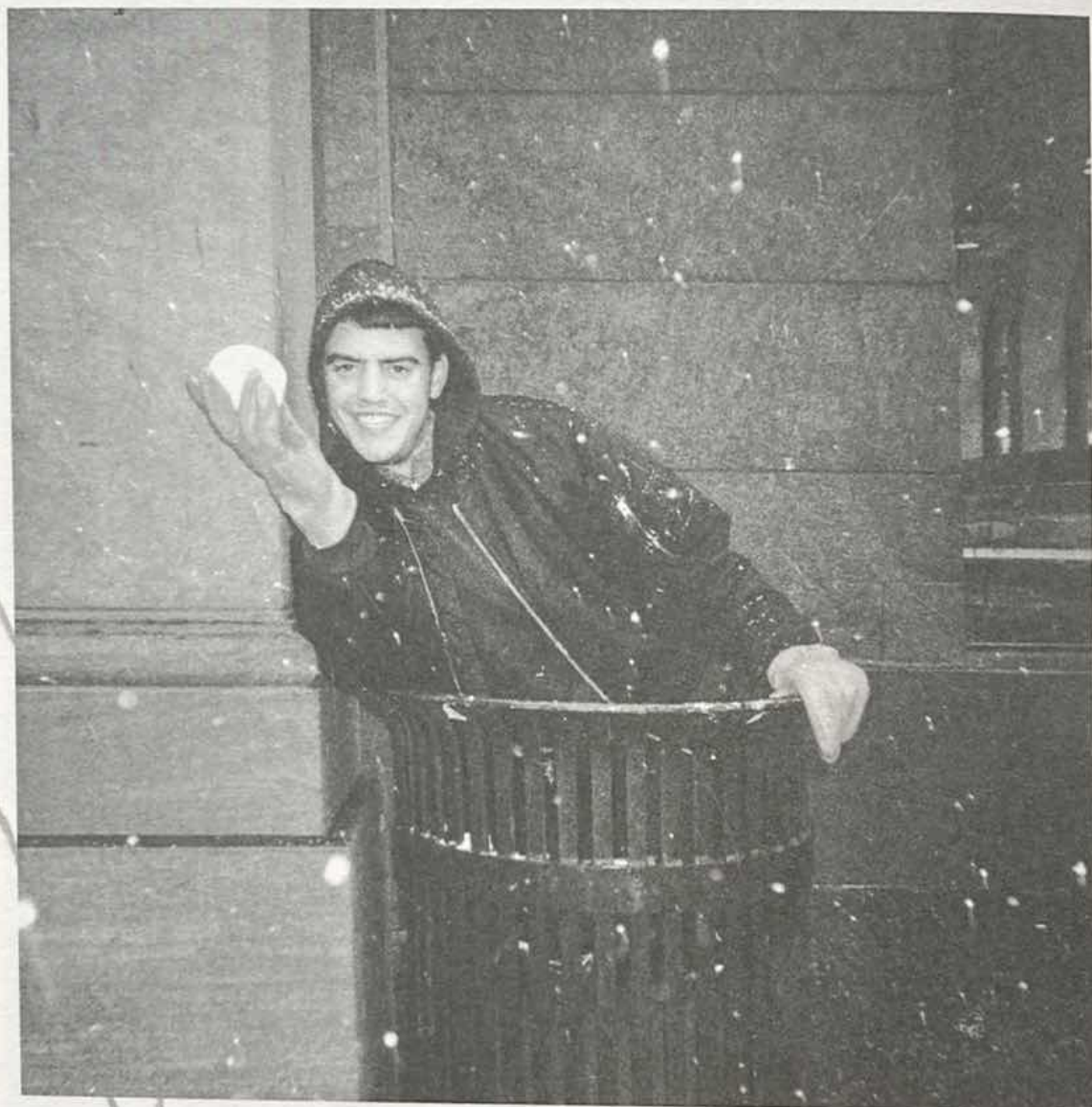
JENNY HSIAO ARCHITECTURE



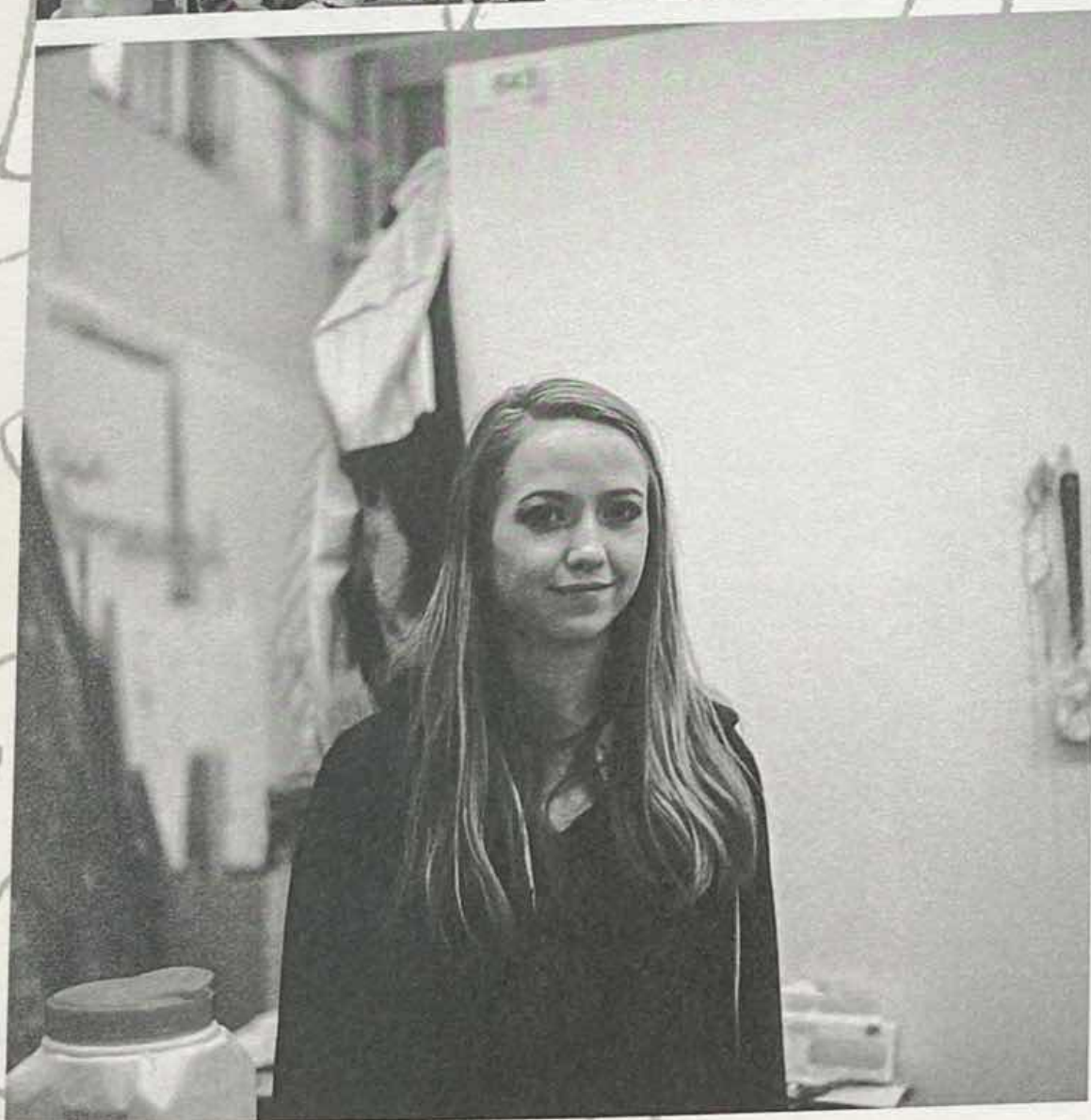
IAN HOUSER
ARCHITECTURE



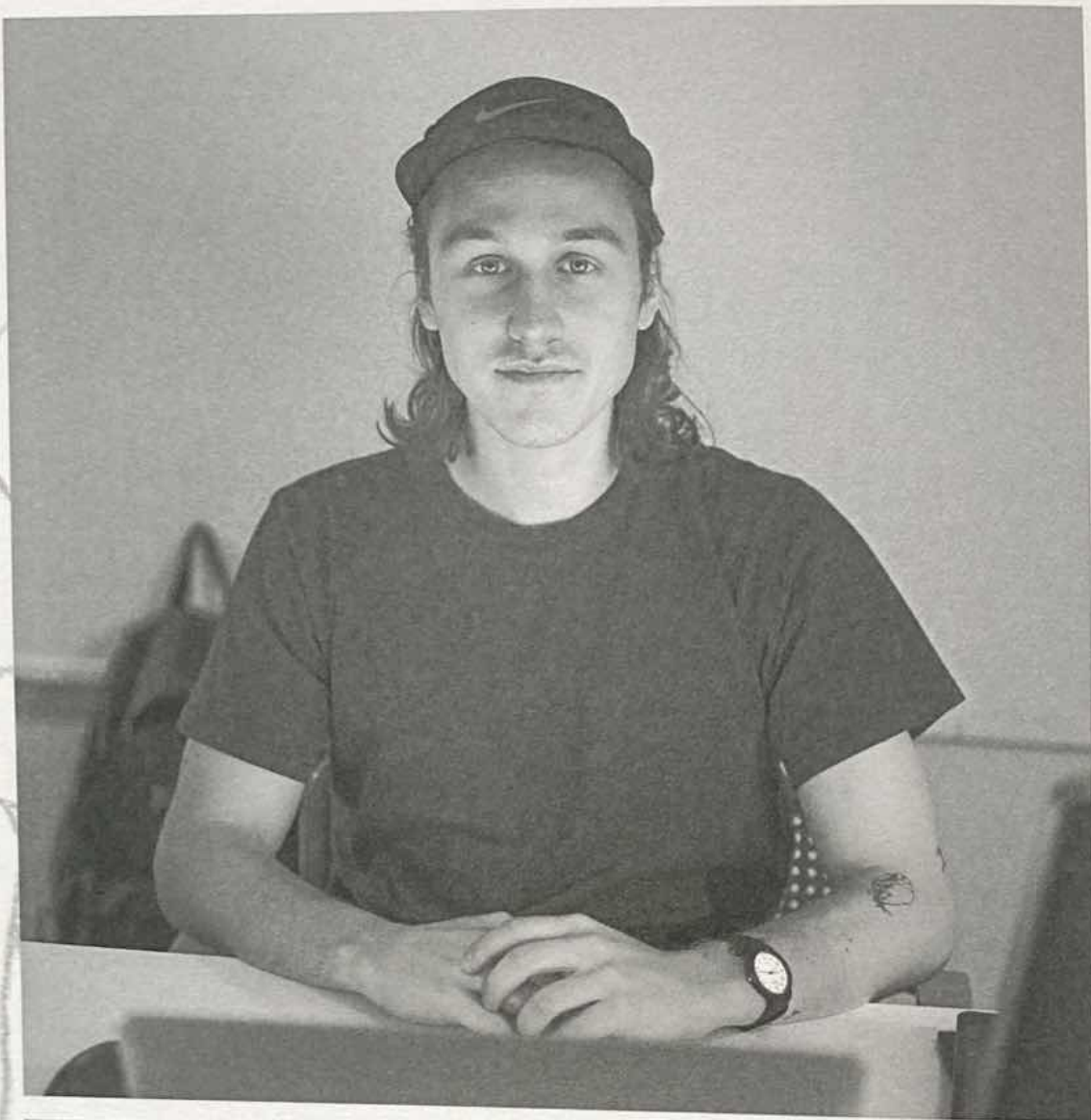
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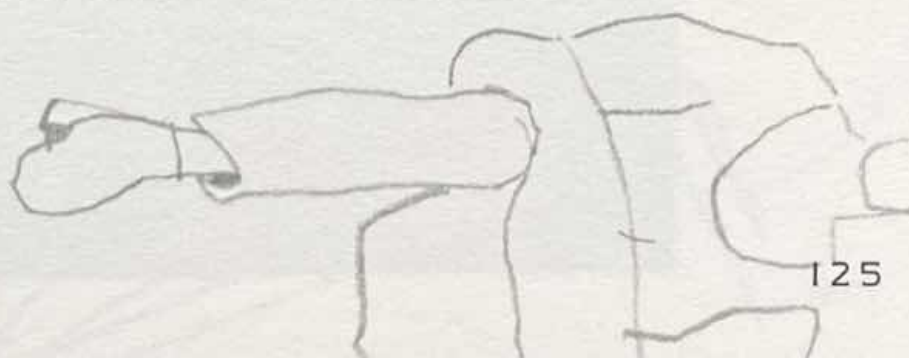
ANNELIESE HOLMES ART



CONNOR HOLJES ARCHITECTURE



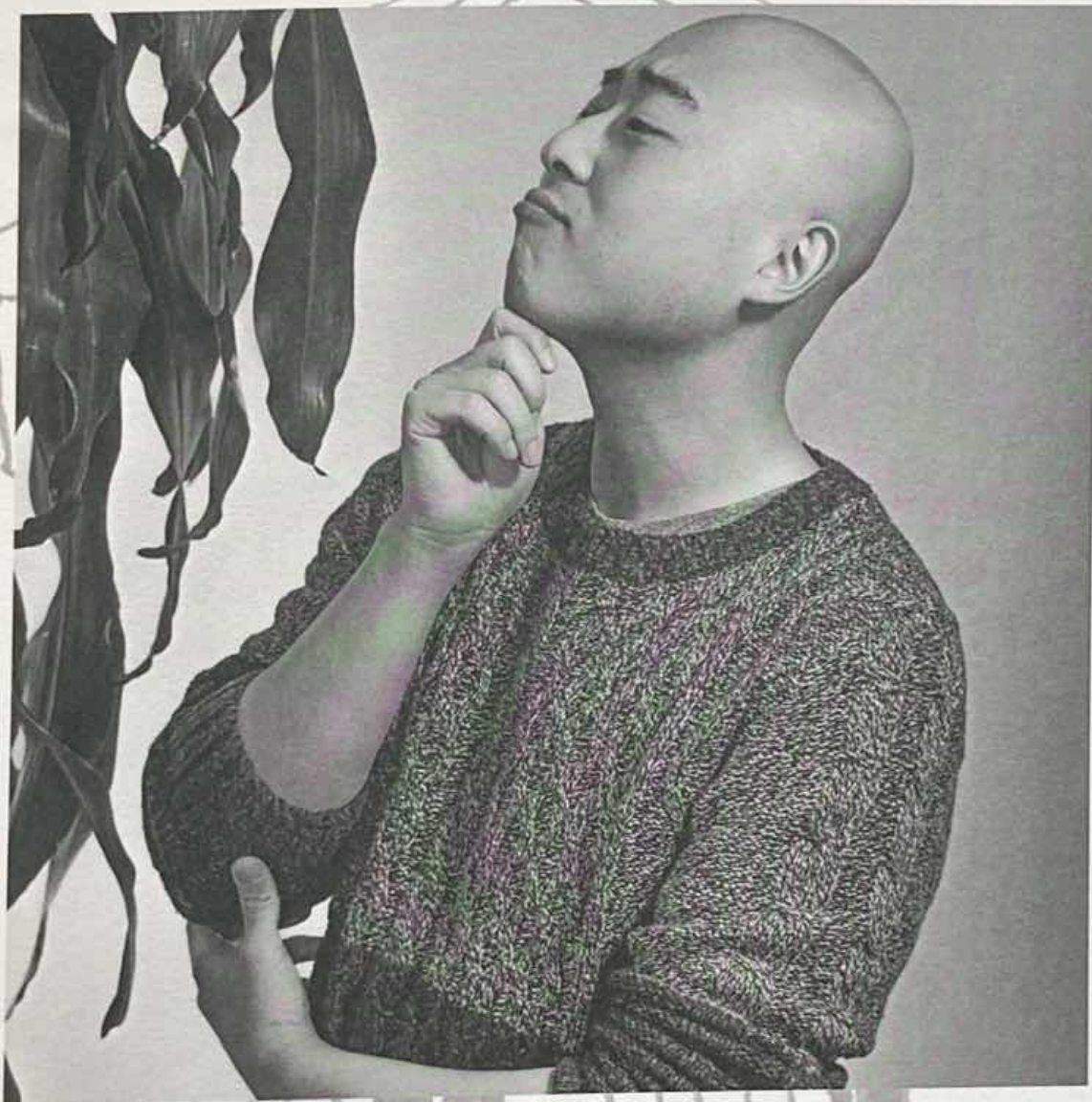
EMMA FAITH HILL ART



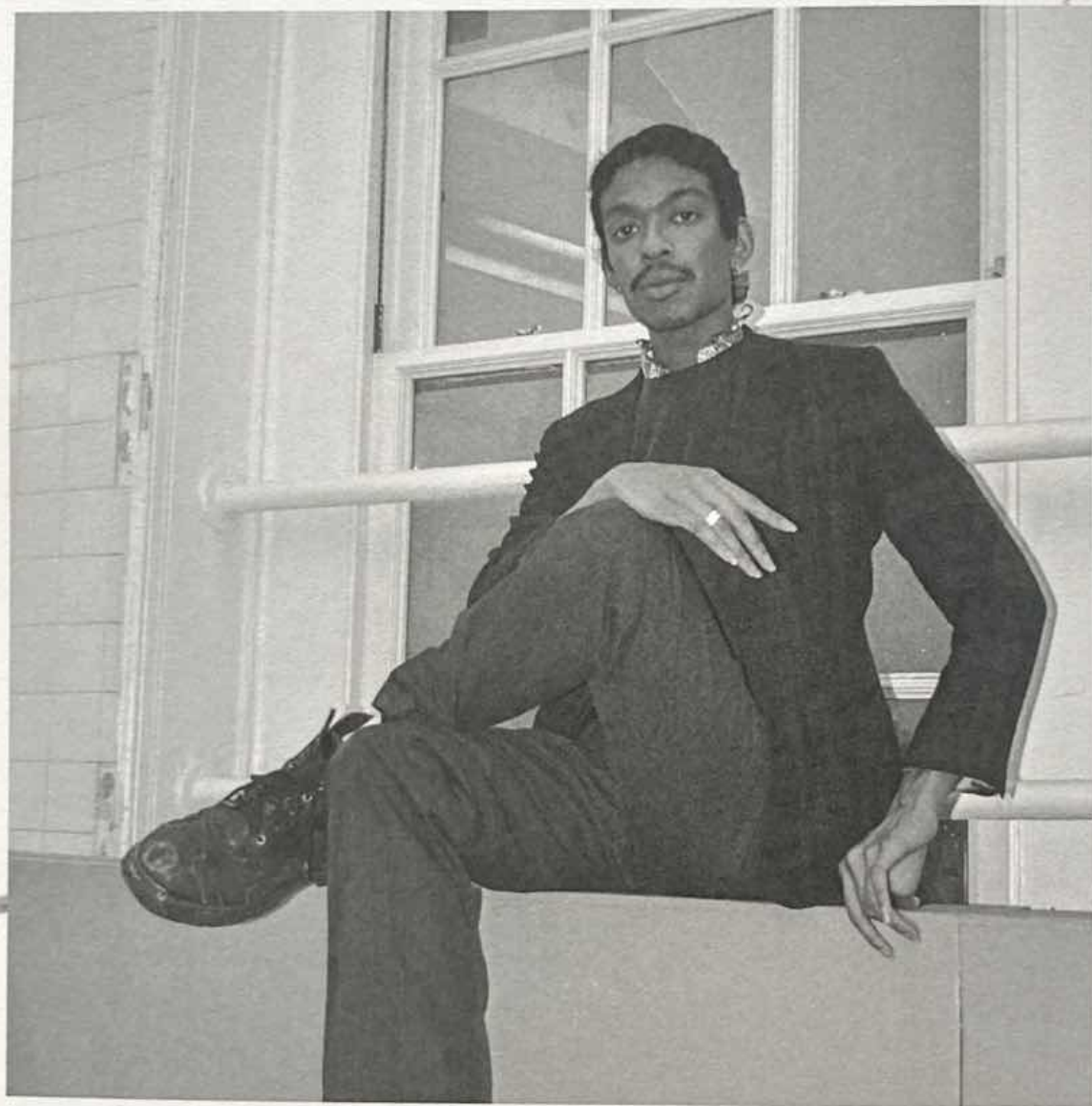
WILLIAM HENDERSON MECHANICAL ENGINEERING

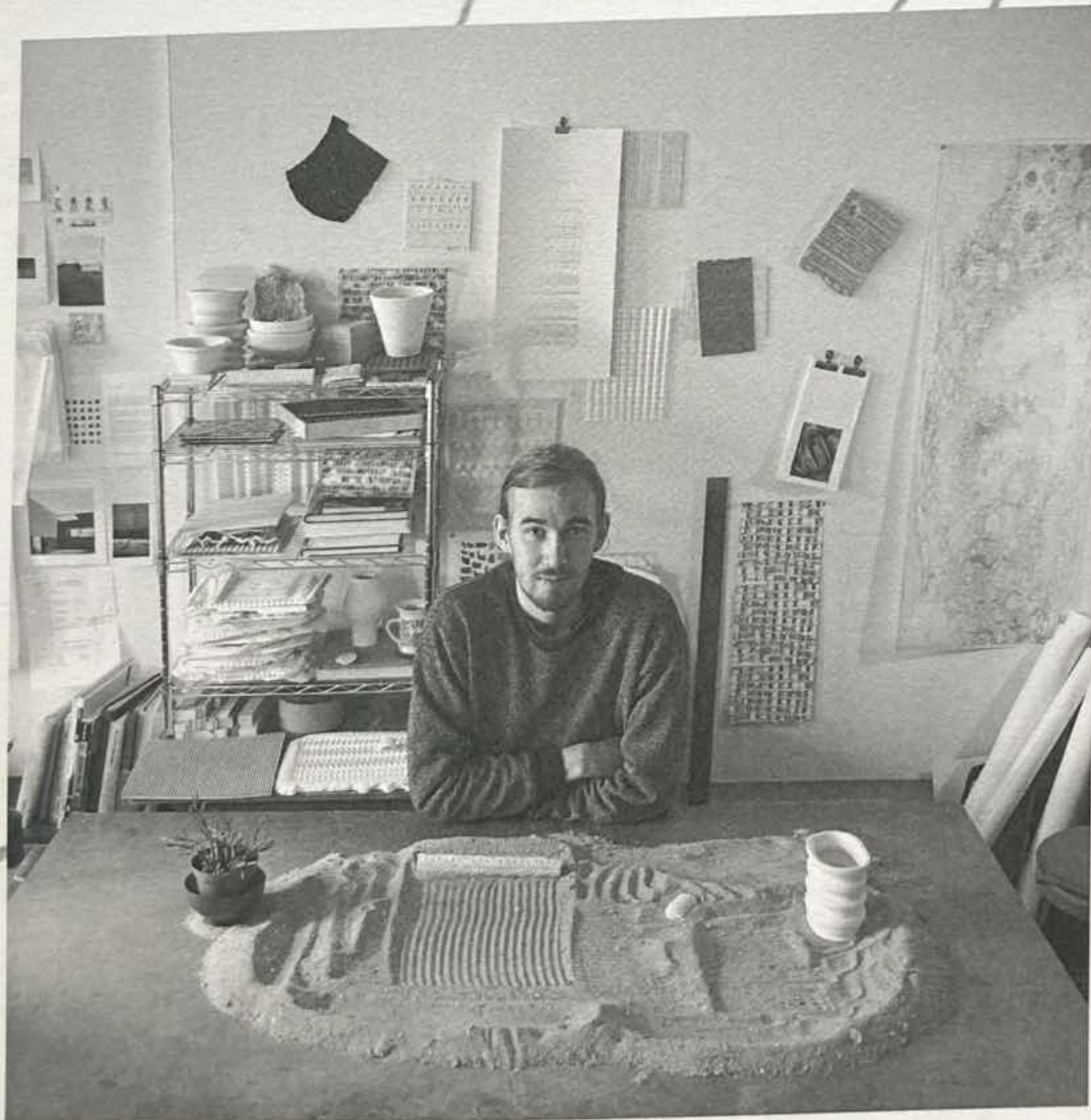


EUI SEONG HAN ELECTRICAL ENGINEERING



EVAN HALL ART



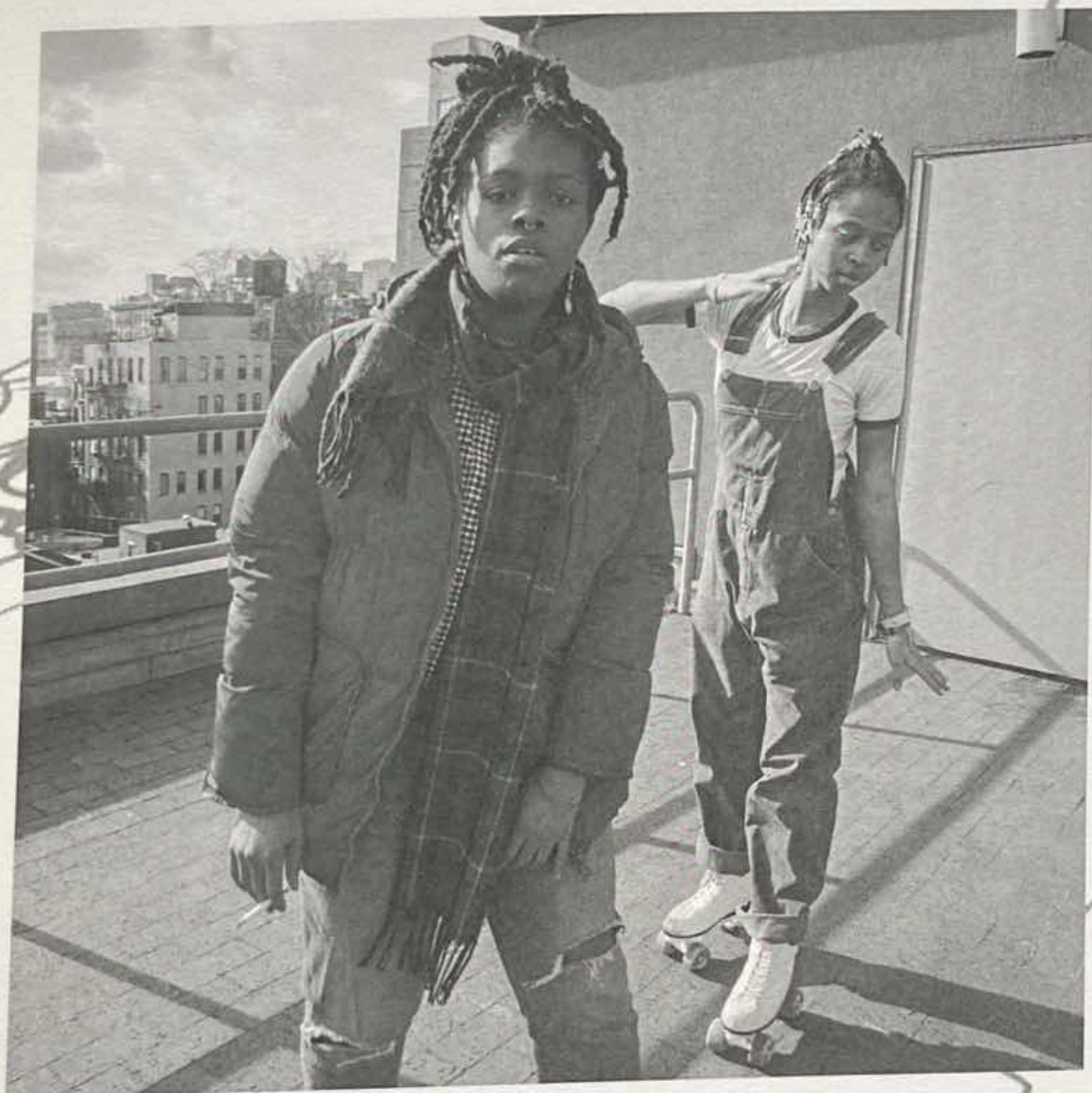


DANIEL HALL ARCHITECTURE

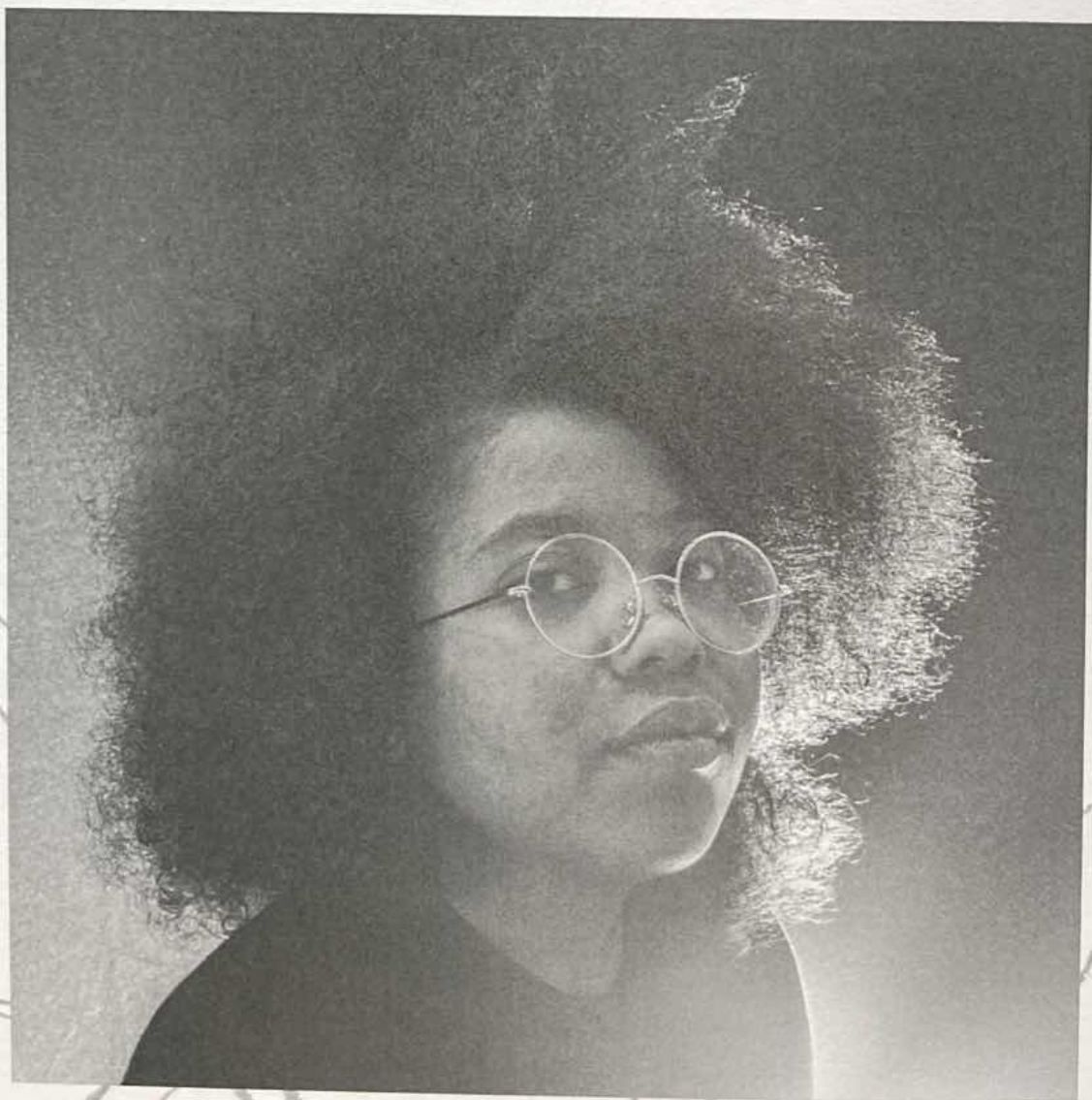
SOLVEIG GUNNARSDOTTIR ARCHITECTURE



MAJA GRIFFIN ART



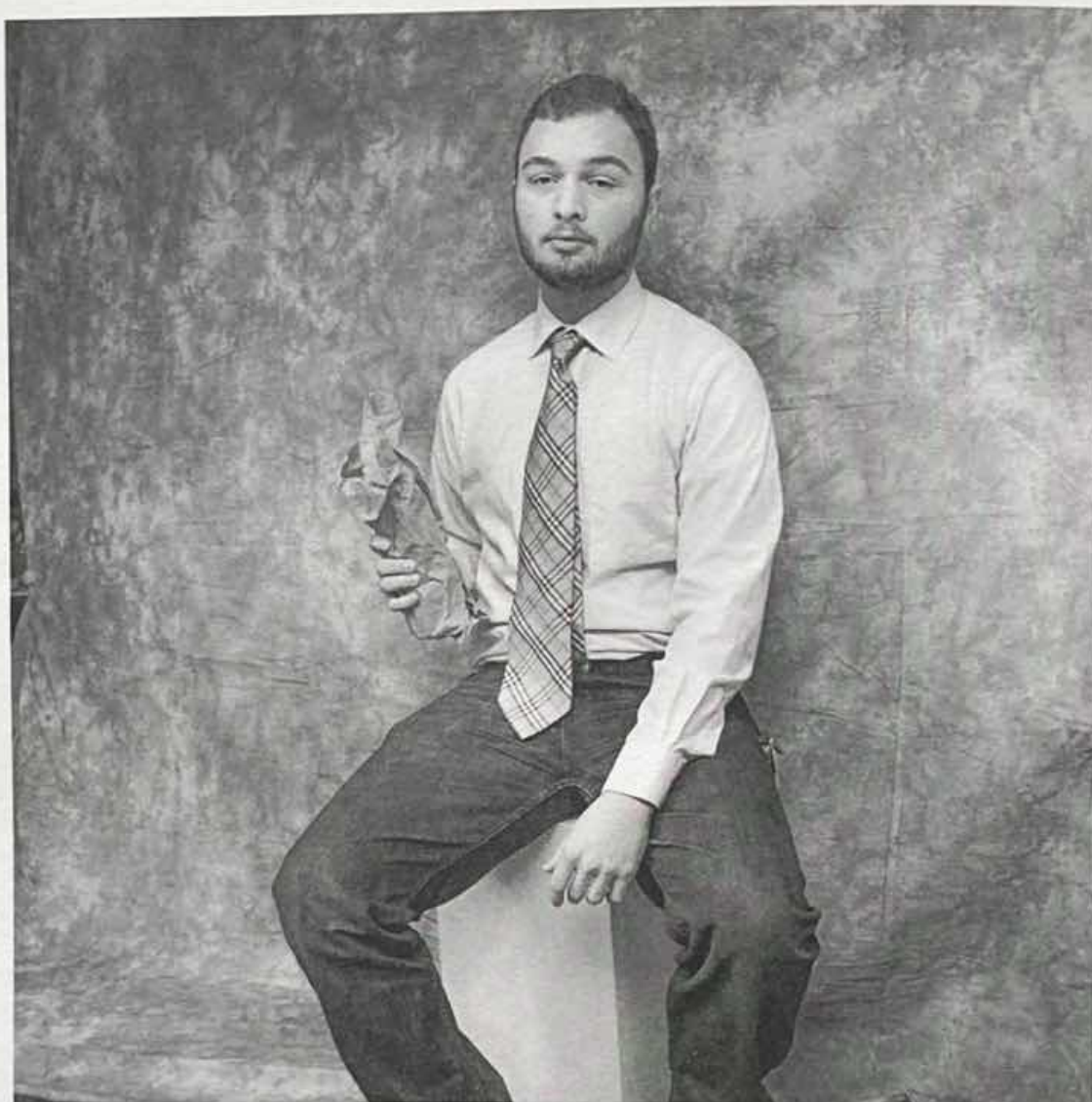
RAMONA GREGORY ART



JONATHAN GREENSPAN ELECTRICAL ENGINEERING



BEN GREENBERG MECHANICAL ENGINEERING



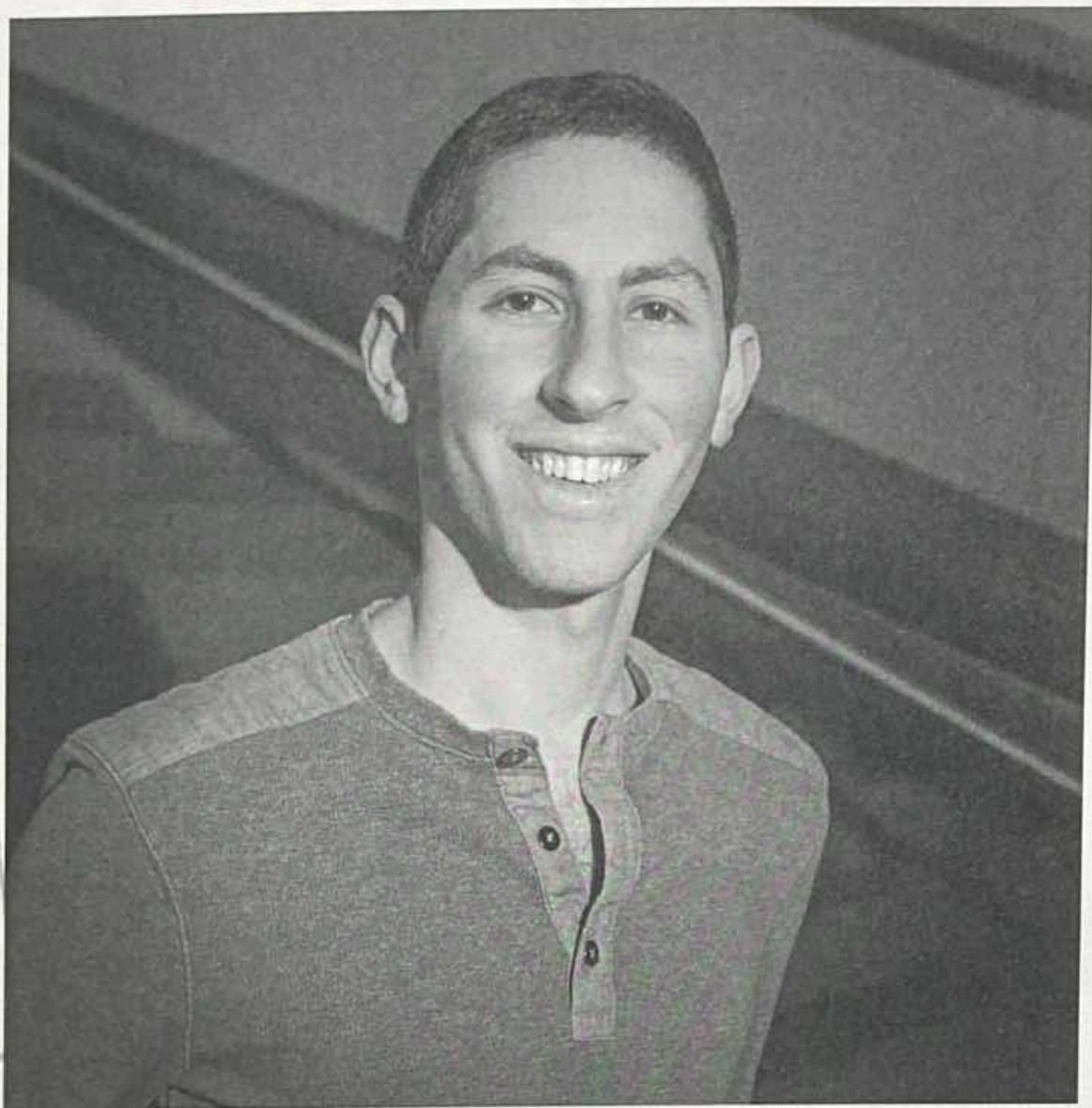
AELITTA GORE ARCHITECTURE



AKASH GODBOLE ARCHITECTURE



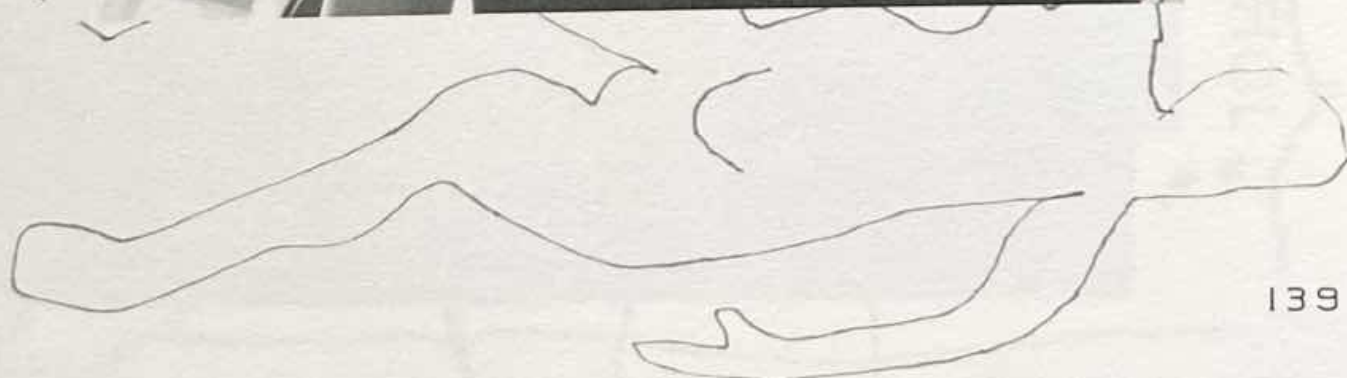
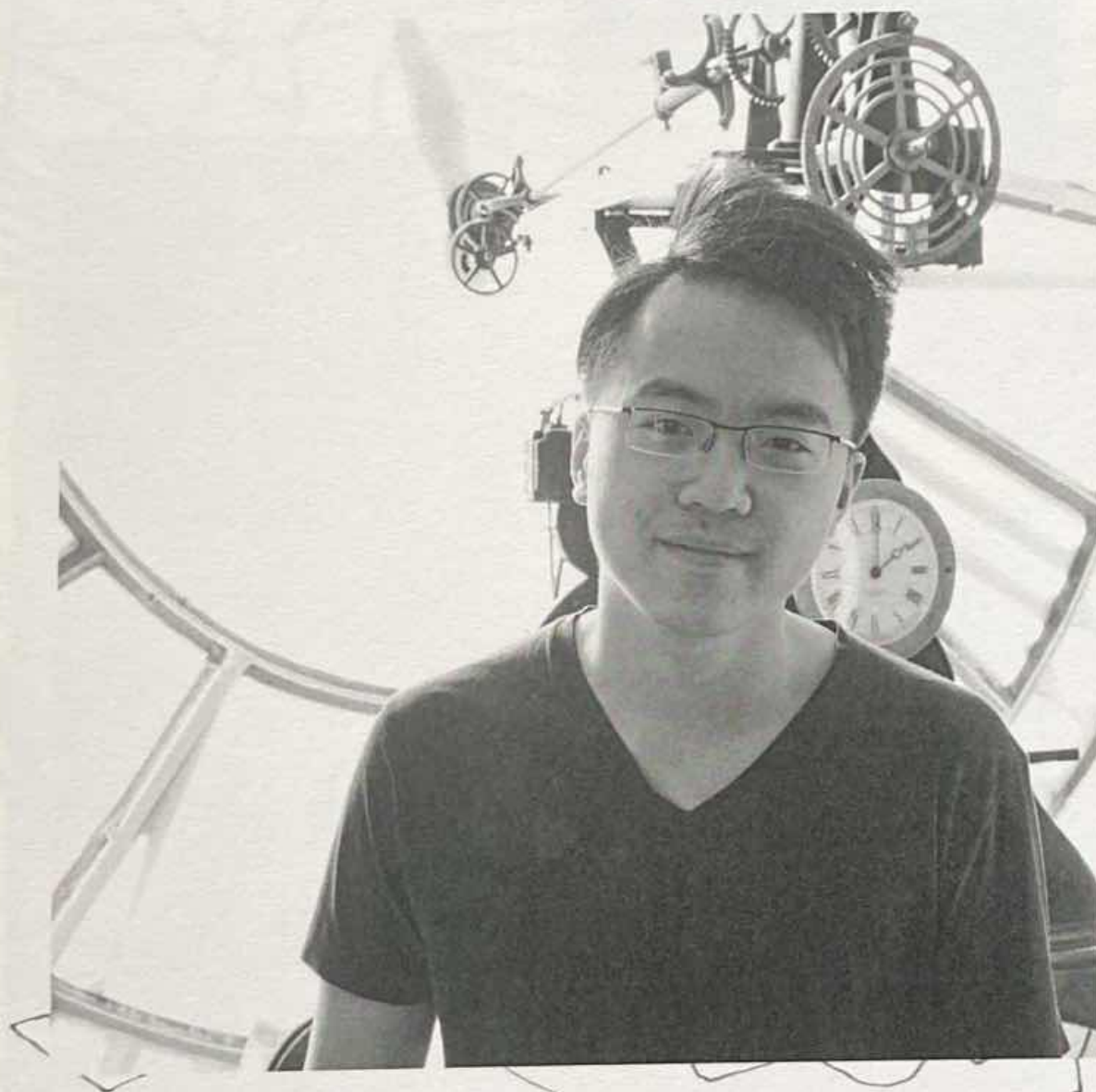
JOSHUA GITTLER
CIVIL ENGINEERING



LARISSA GILBERT ART



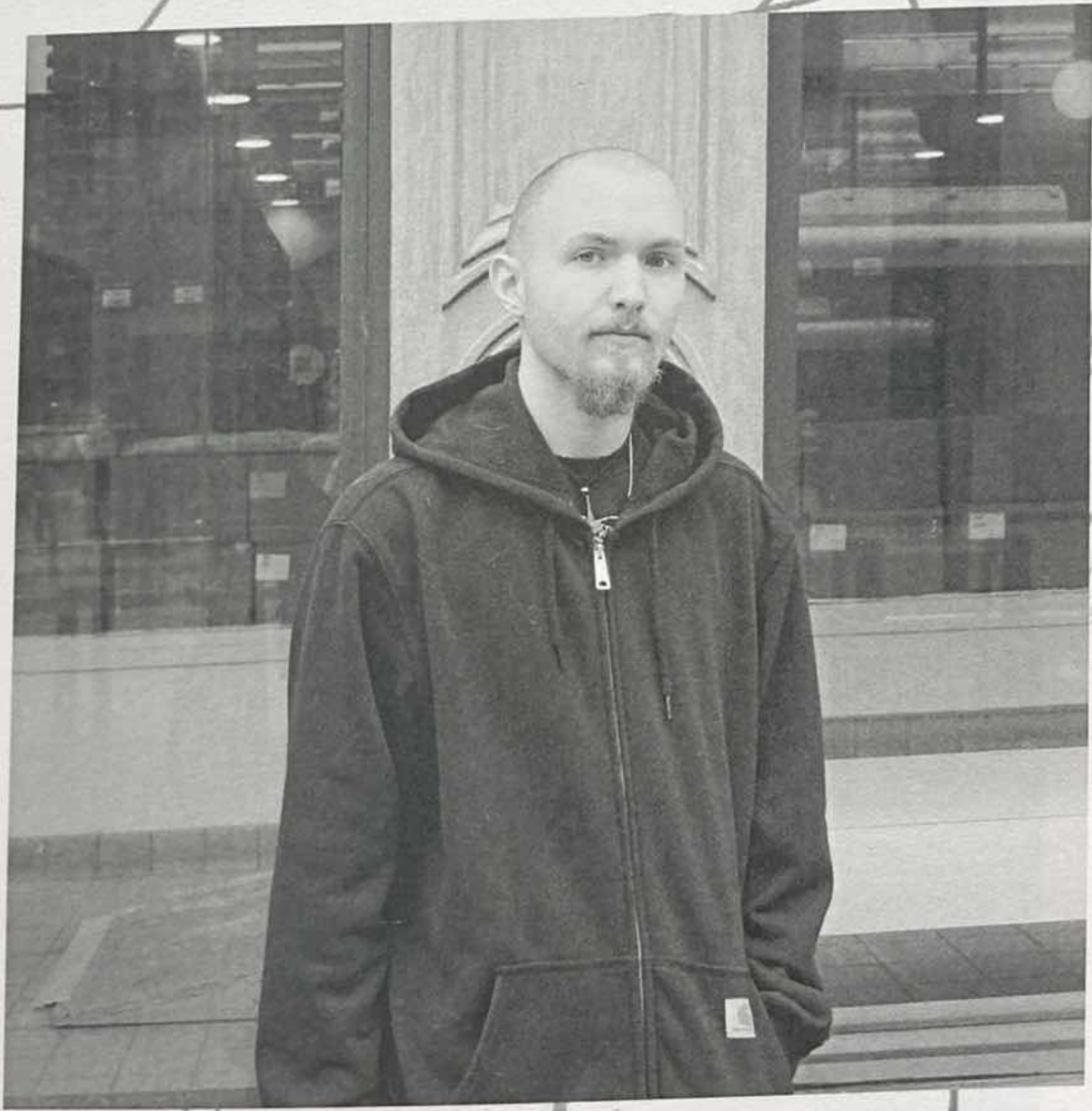
HUA JOE FUNG CHEMICAL ENGINEERING



JORGE FLORES DE LA CRUZ ARCHITECTURE



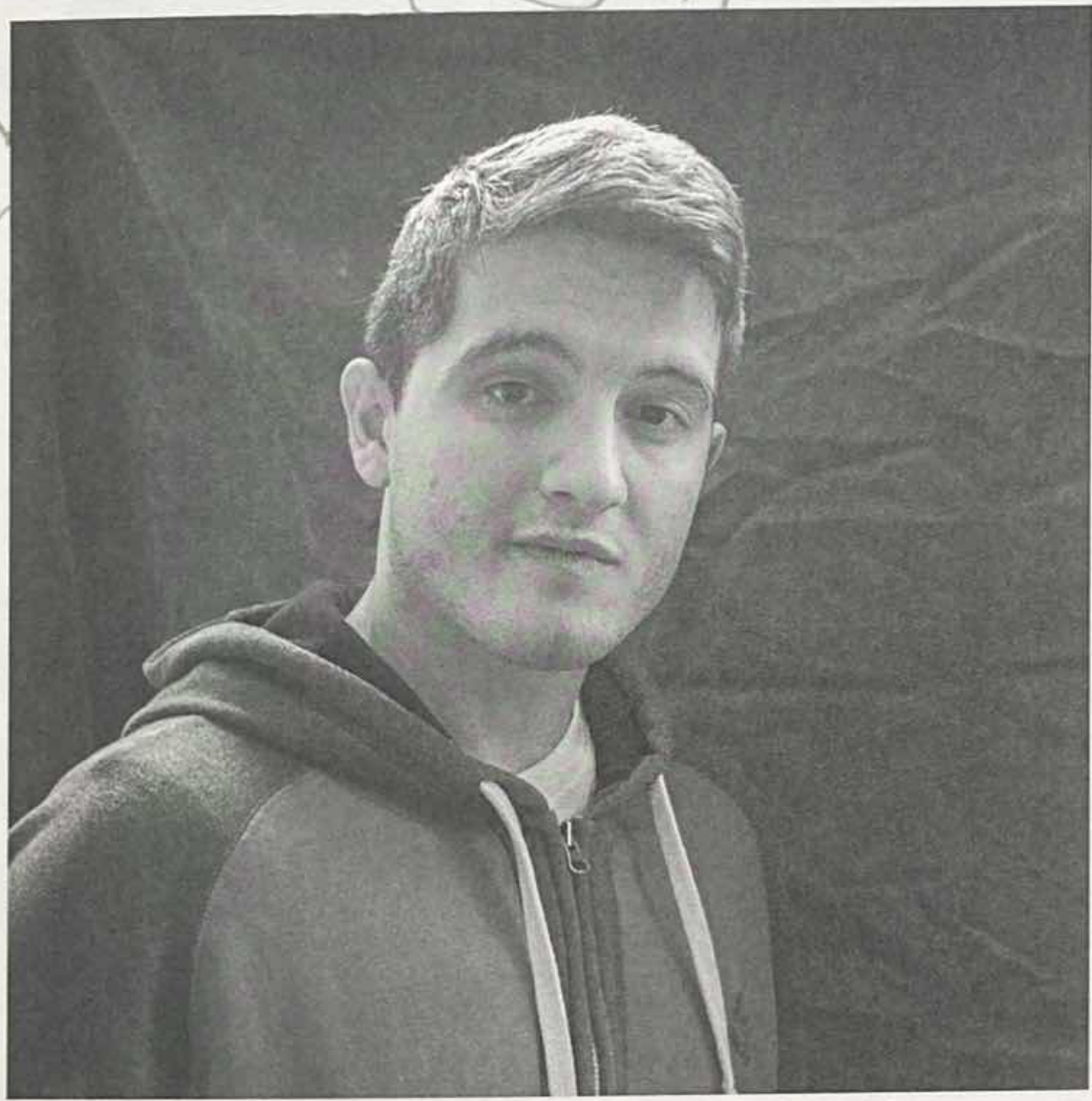
CONNOR FILARDO ART



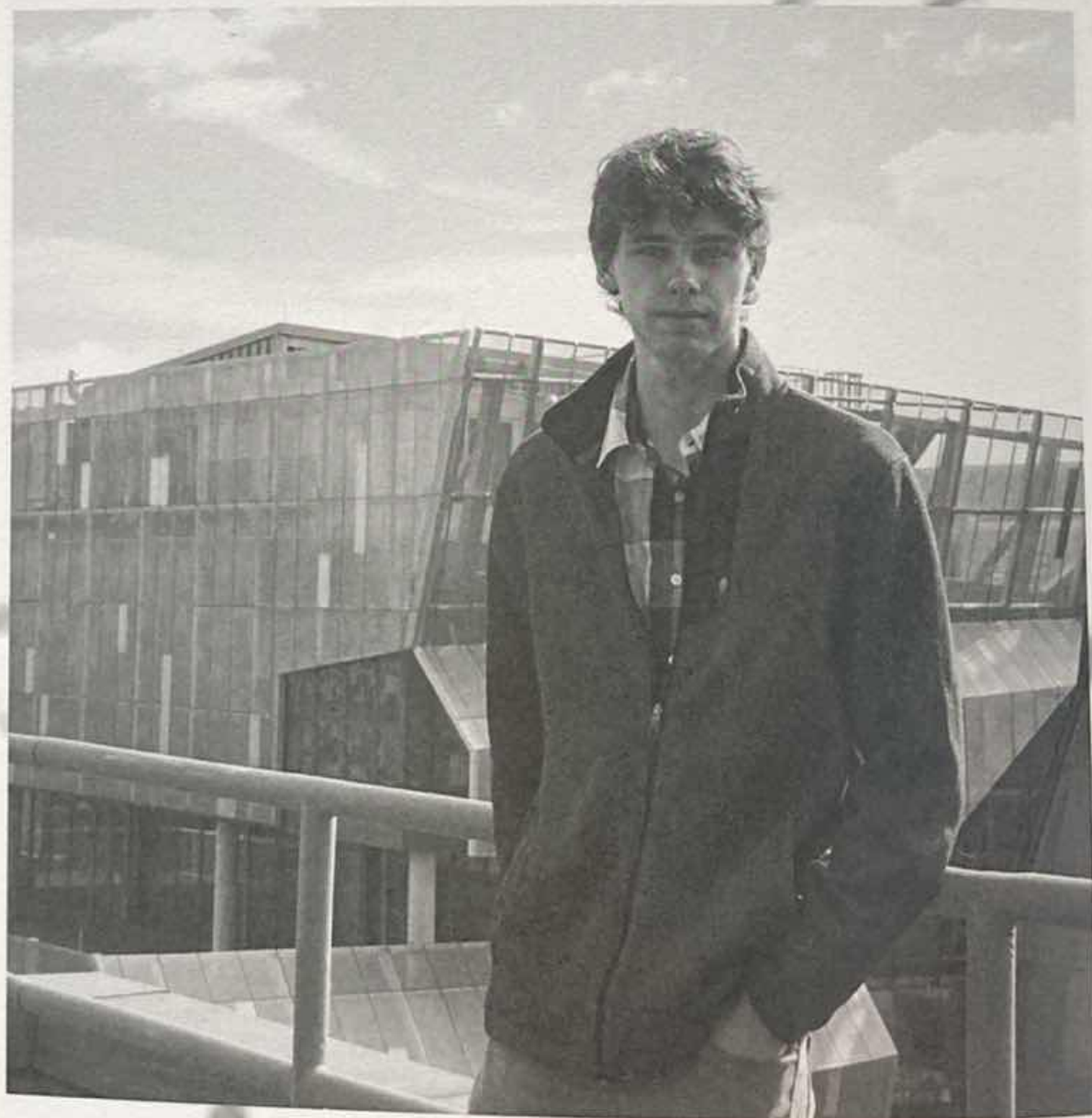
JIMMY ESPINOZA CIVIL ENGINEERING



ARBER DUKA ELECTRICAL ENGINEERING



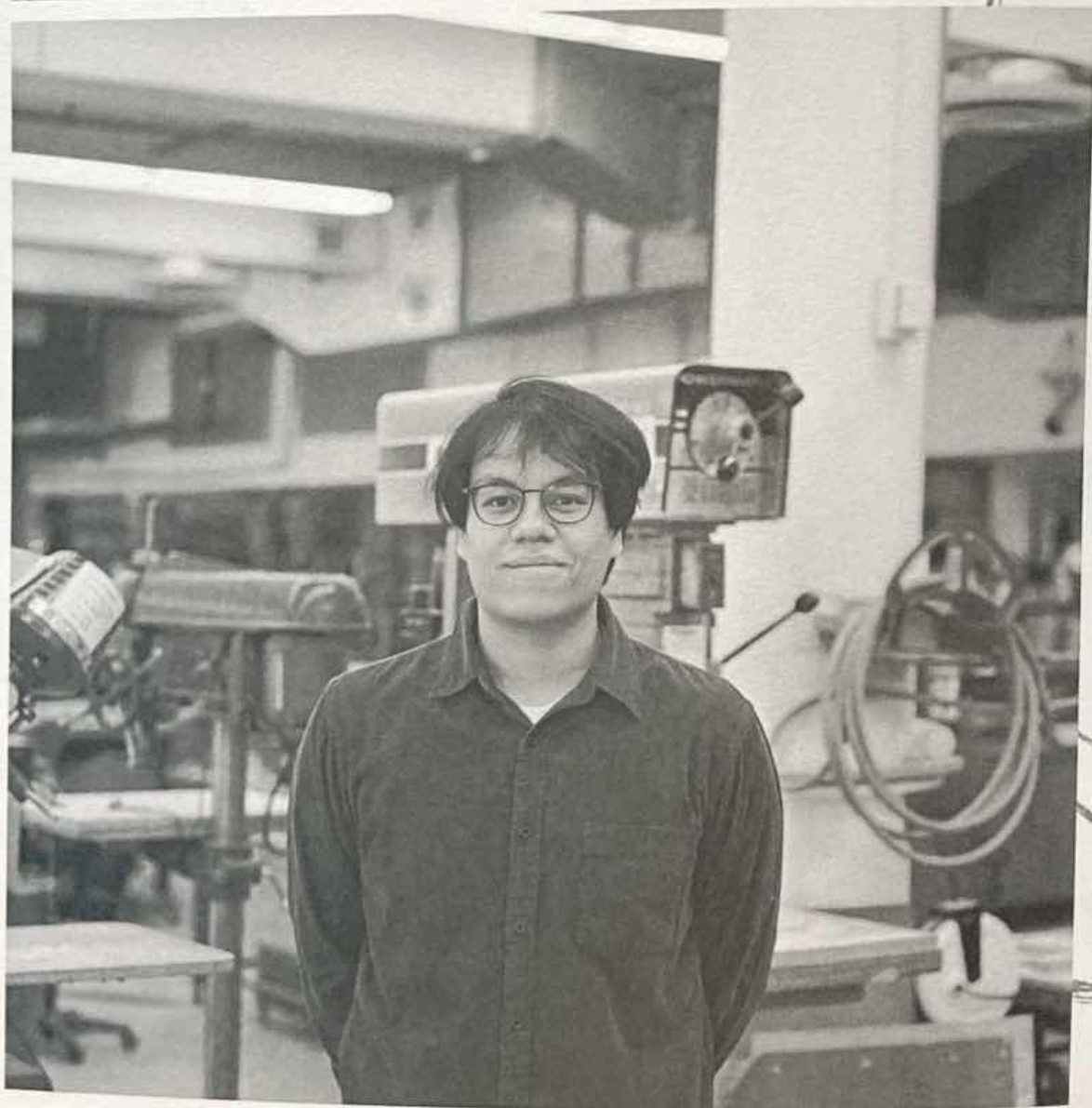
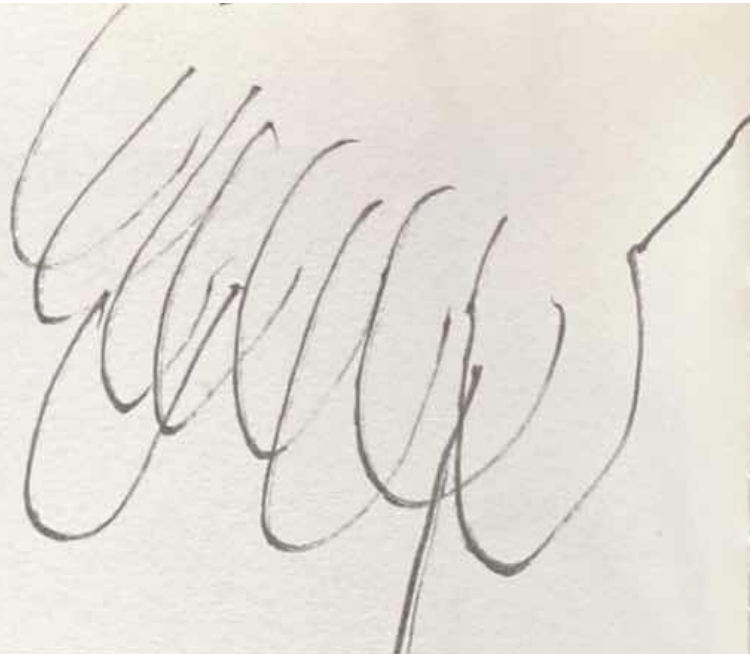
JACK DONNELLAN MECHANICAL ENGINEERING





RÍO SOFIA DE GRÉ ART

AIMILIOS DAVLANTIS LO ARCHITECTURE

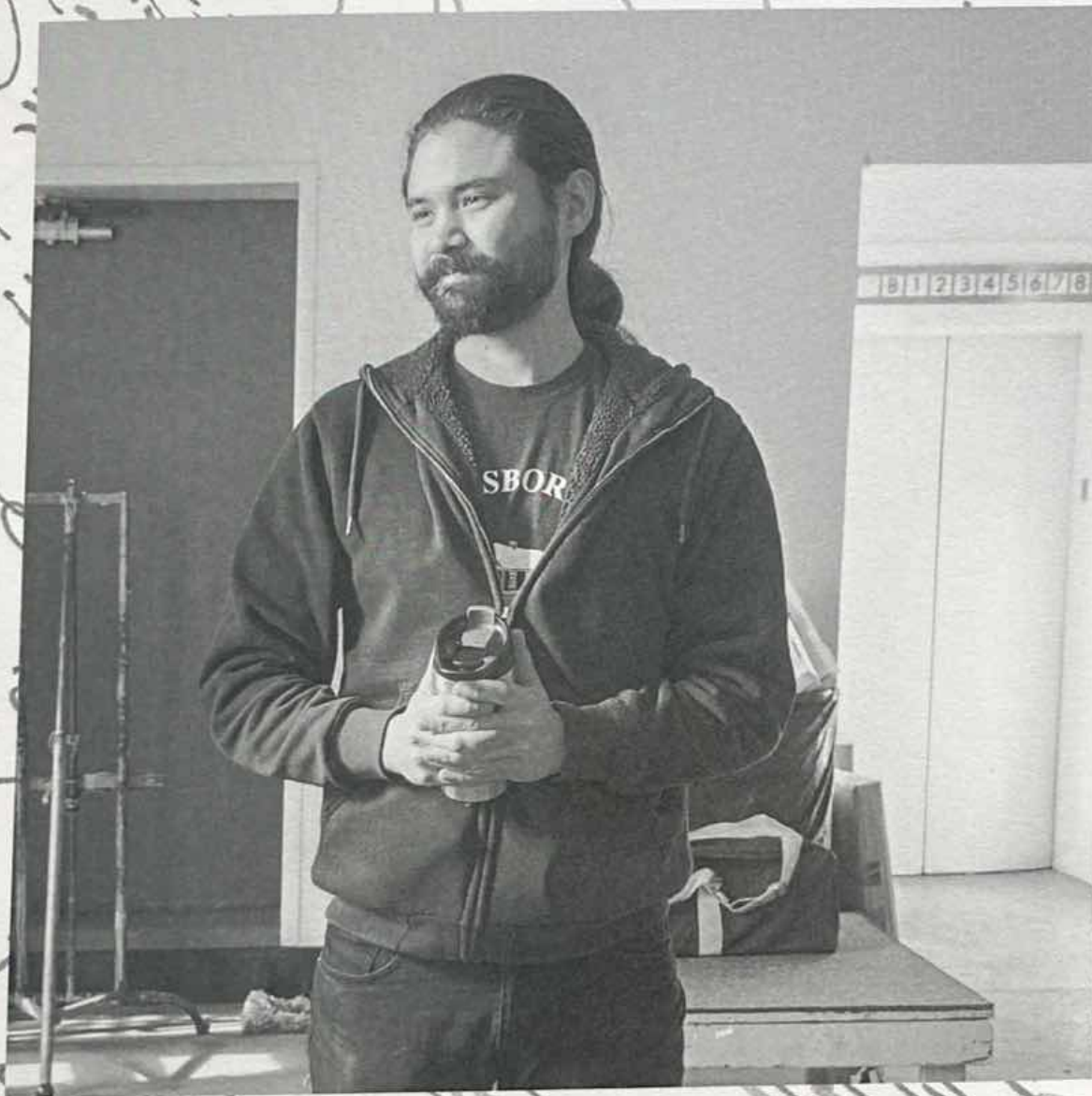


MICHAEL D'IPPOLITO ART

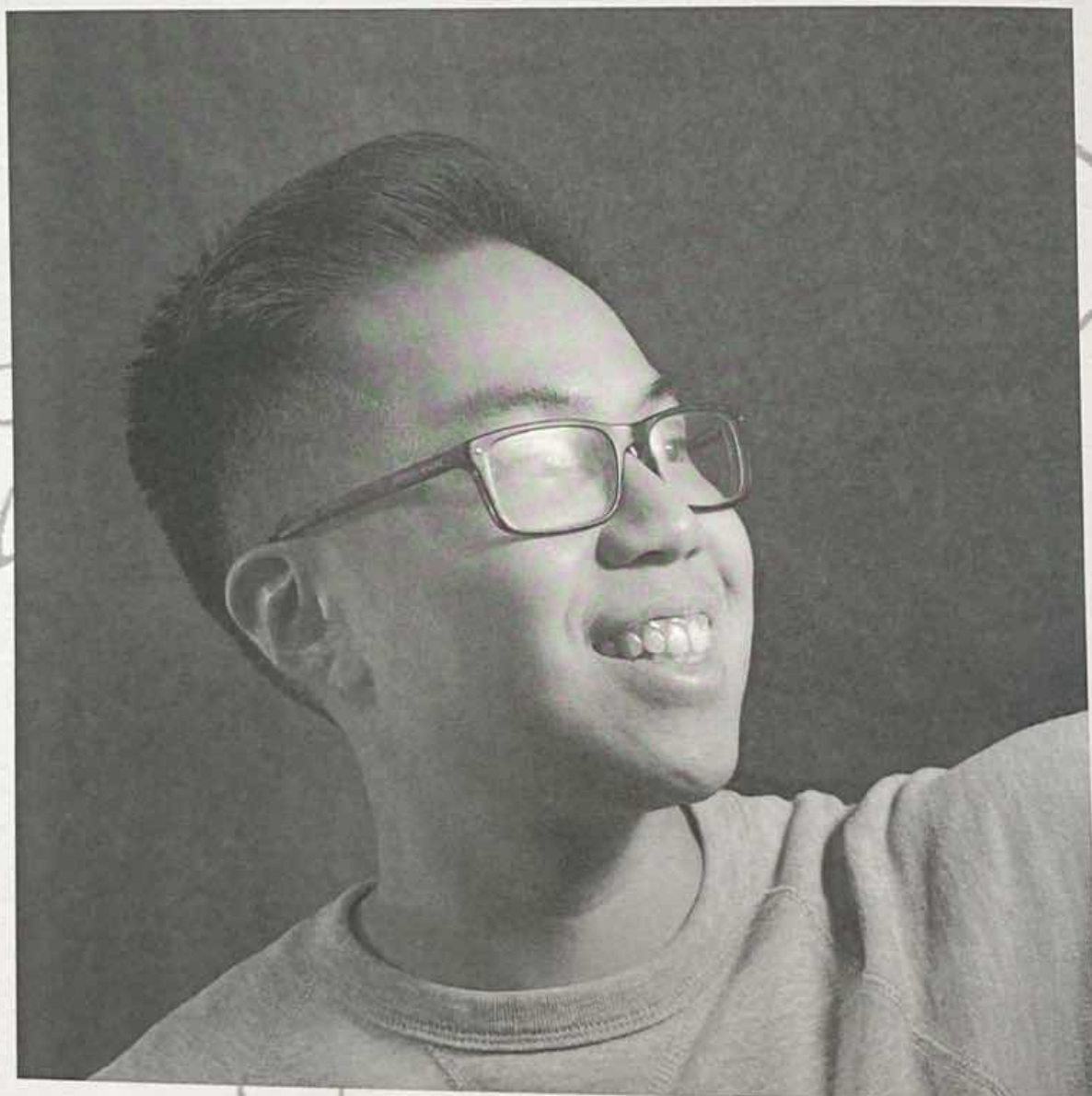


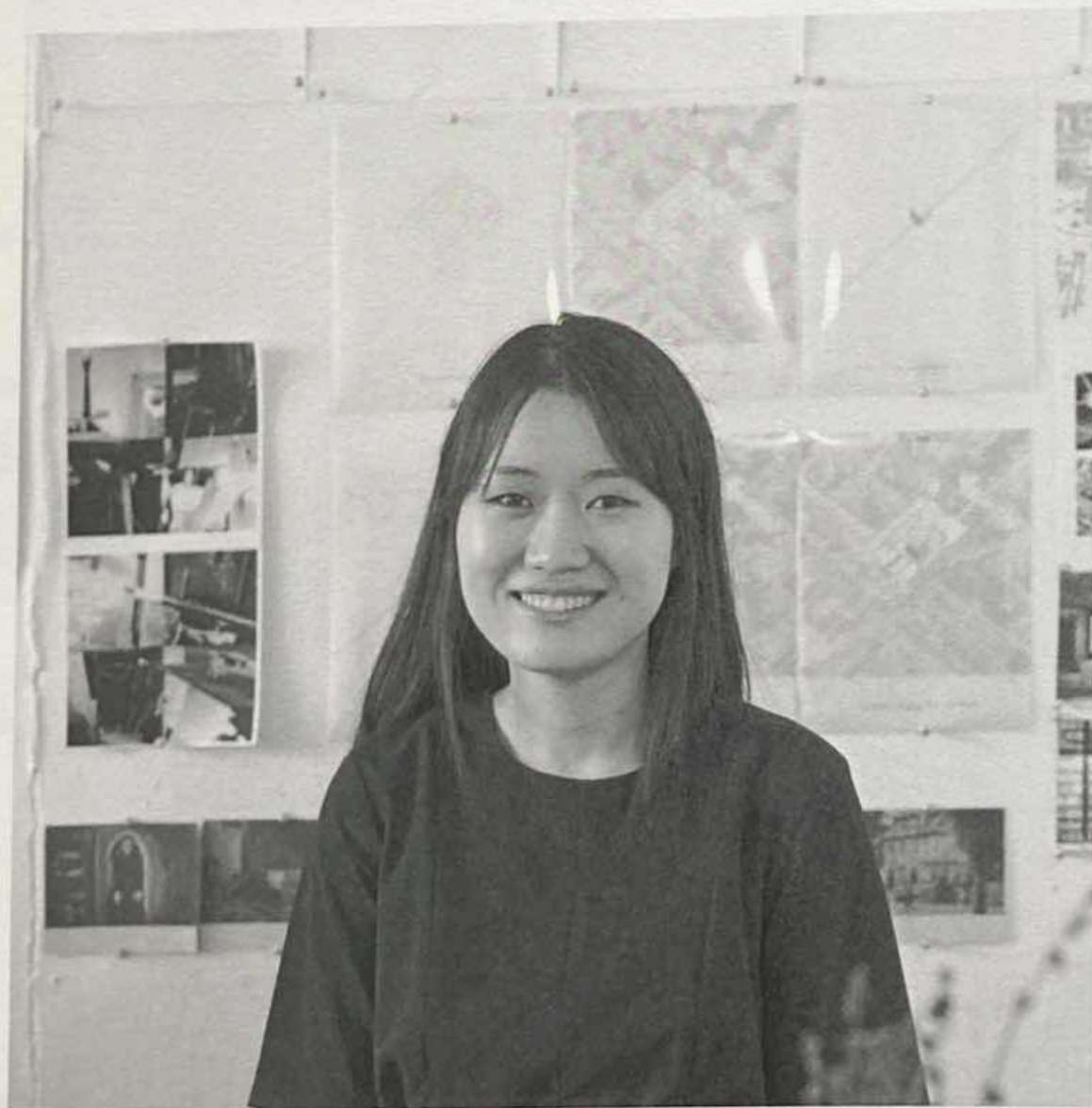
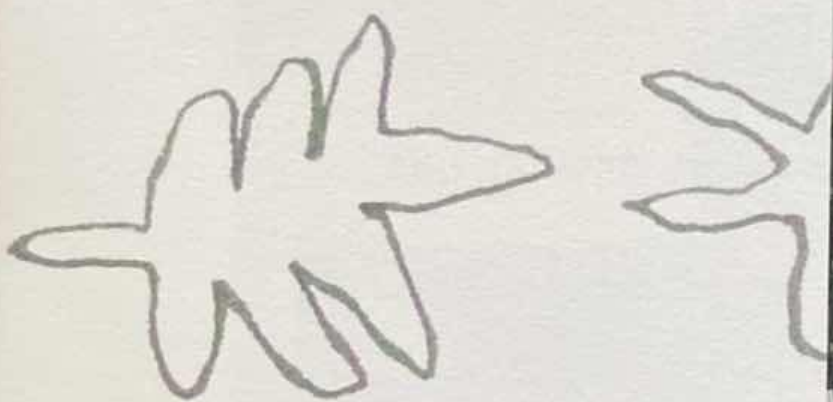


ROBERT CIPRIANO ART



AARON CHONG CHEMICAL ENGINEERING





YOONAH CHOI ARCHITECTURE

SUSUNG CHOI ELECTRICAL ENGINEERING

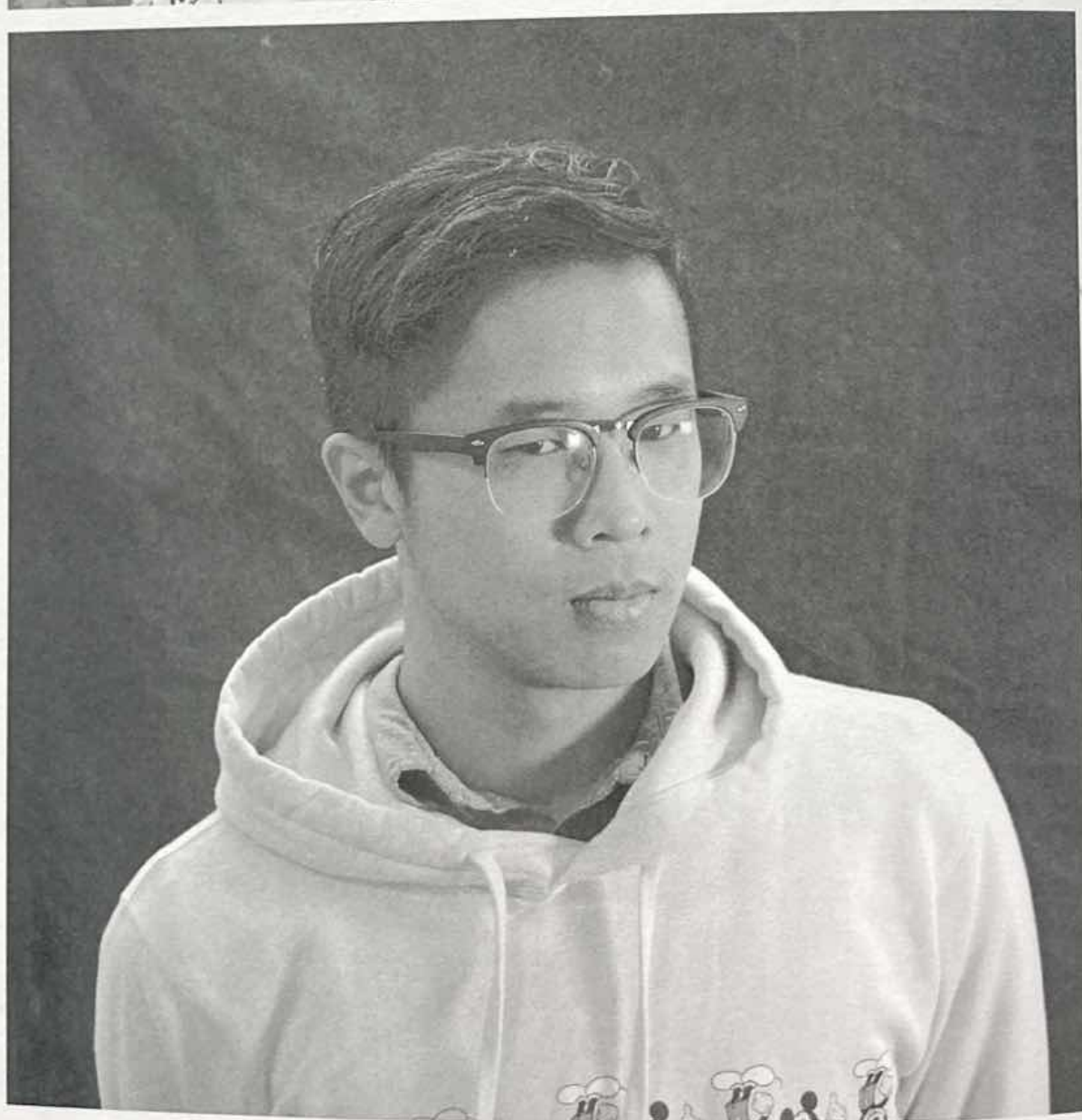
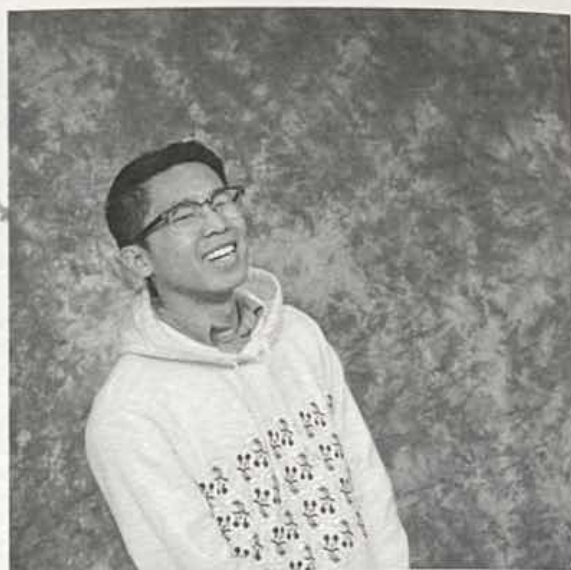


SAIKIRAN CHIKINE
MECHANICAL ENGINEERING

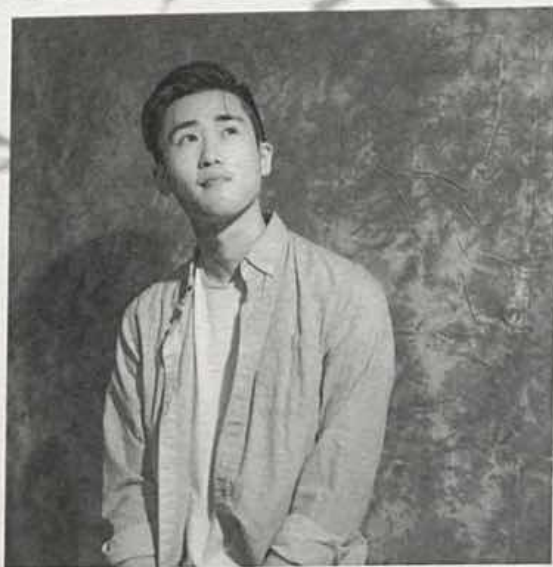
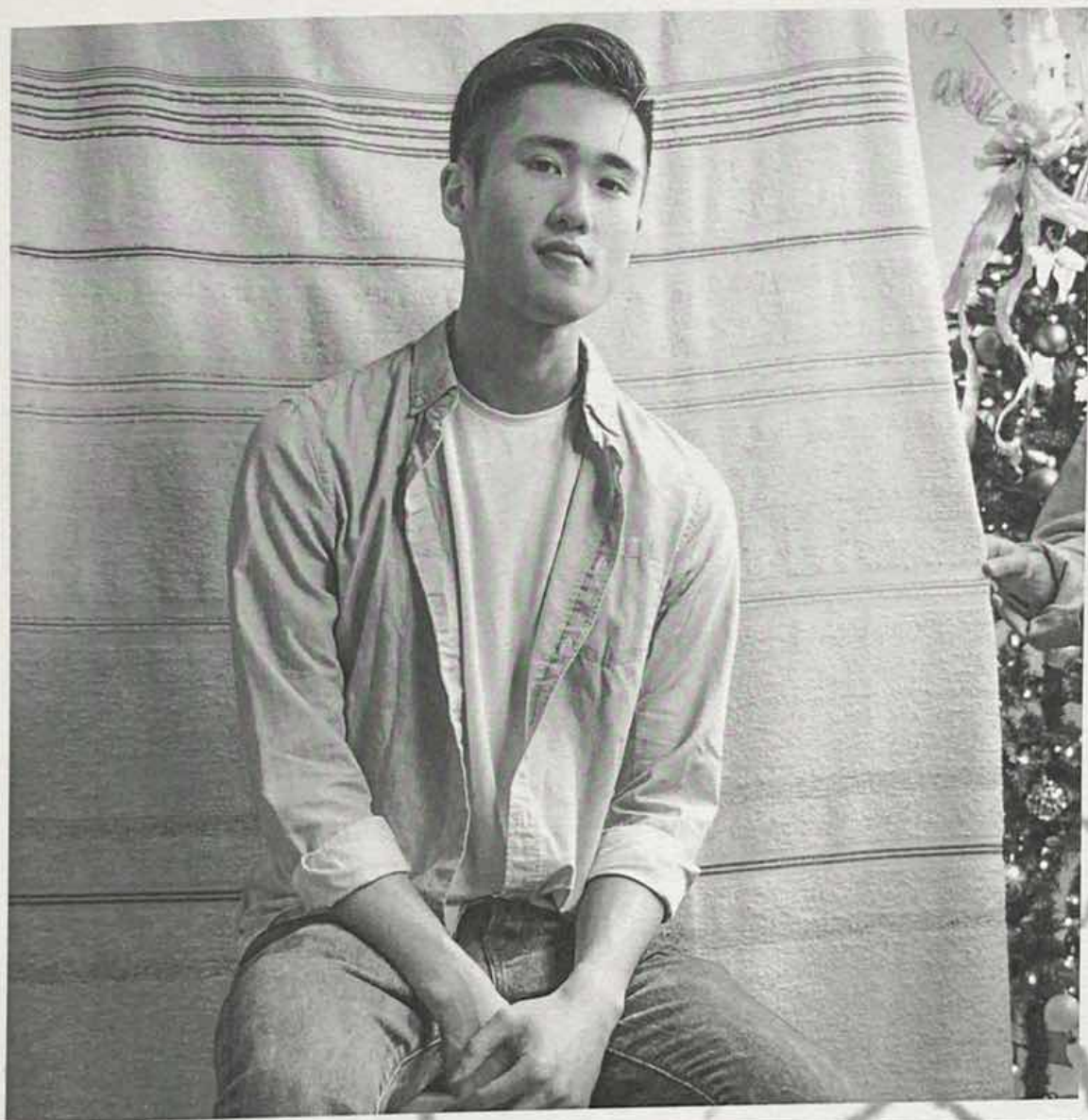


LAWRENCE CHEN

CIVIL ENGINEERING



JOHNNY CHEN
MECHANICAL ENGINEERING



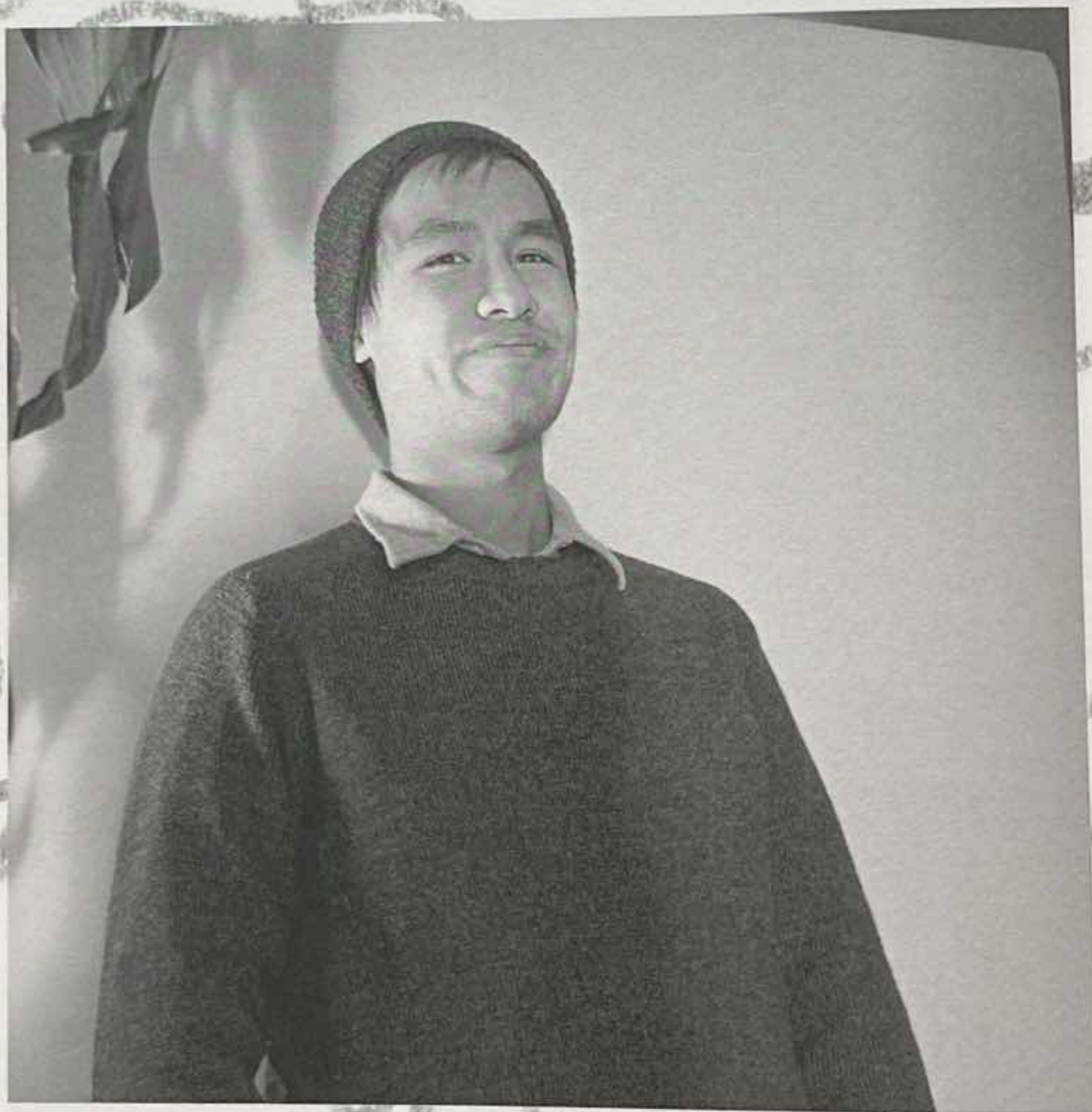


SEBASTIEN CHARLES ELECTRICAL ENGINEERING



TOM KIN SHING CHAN

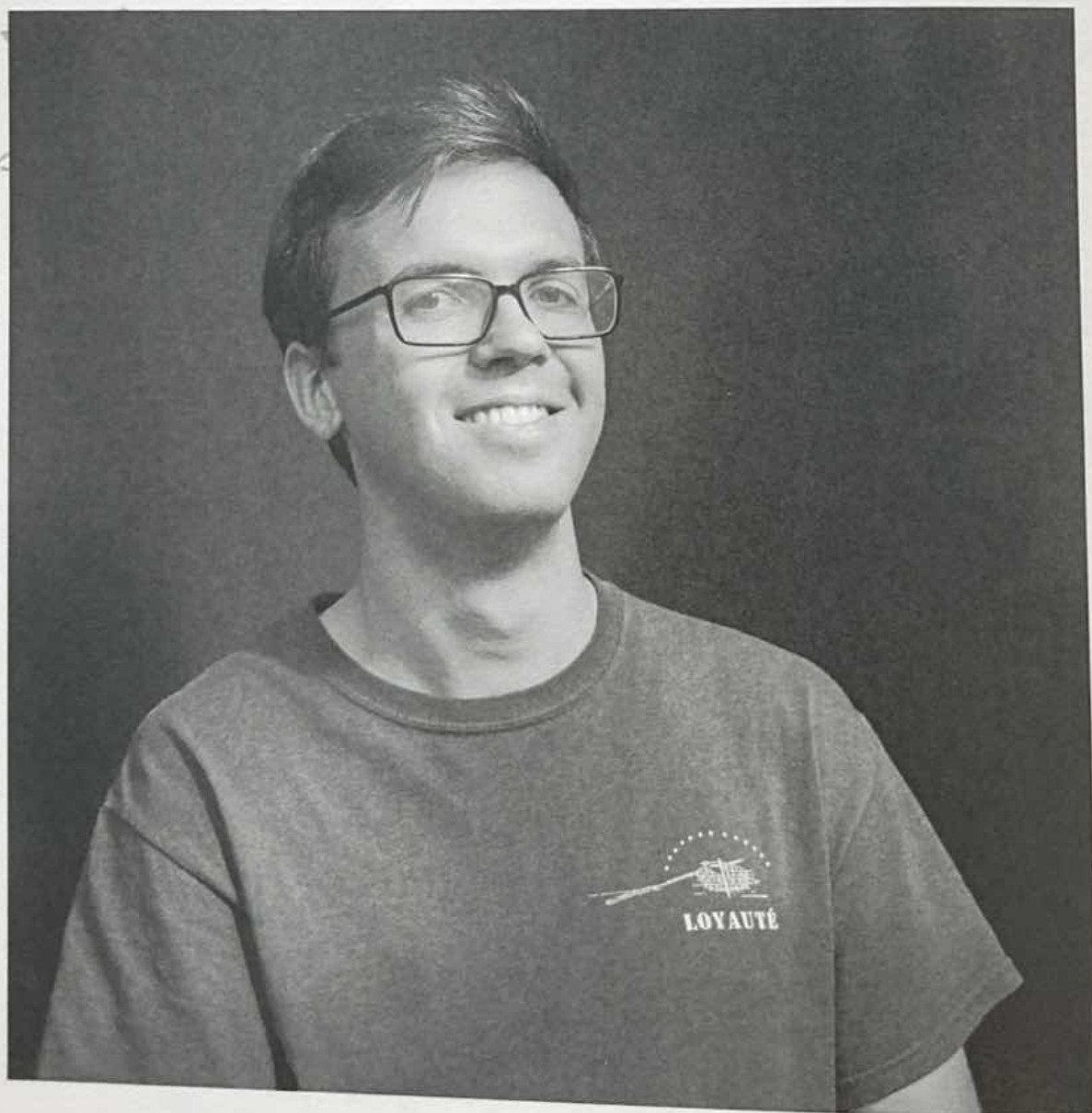
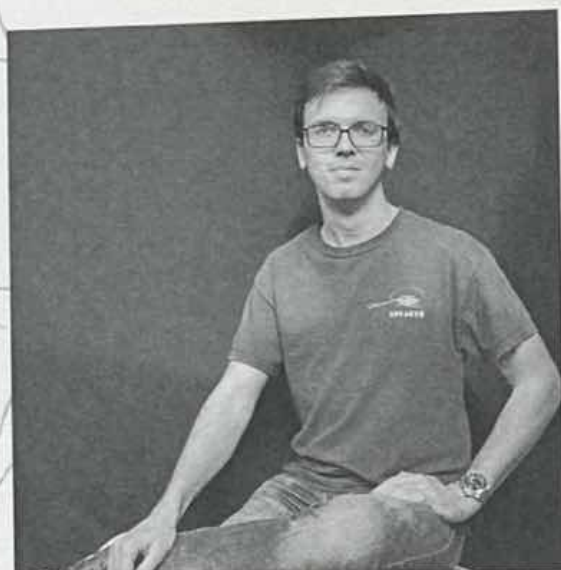
MECHANICAL ENGINEERING





THOMAS CHAN
CIVIL ENGINEERING

ERIC CERNY MECHANICAL ENGINEERING

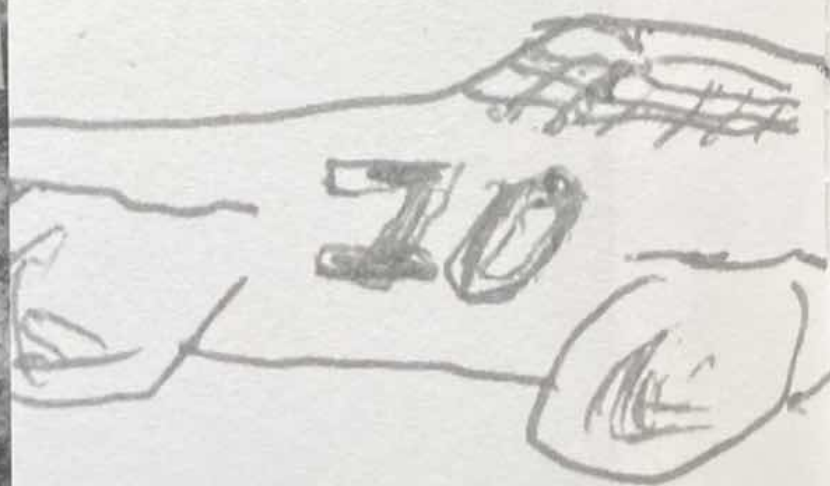
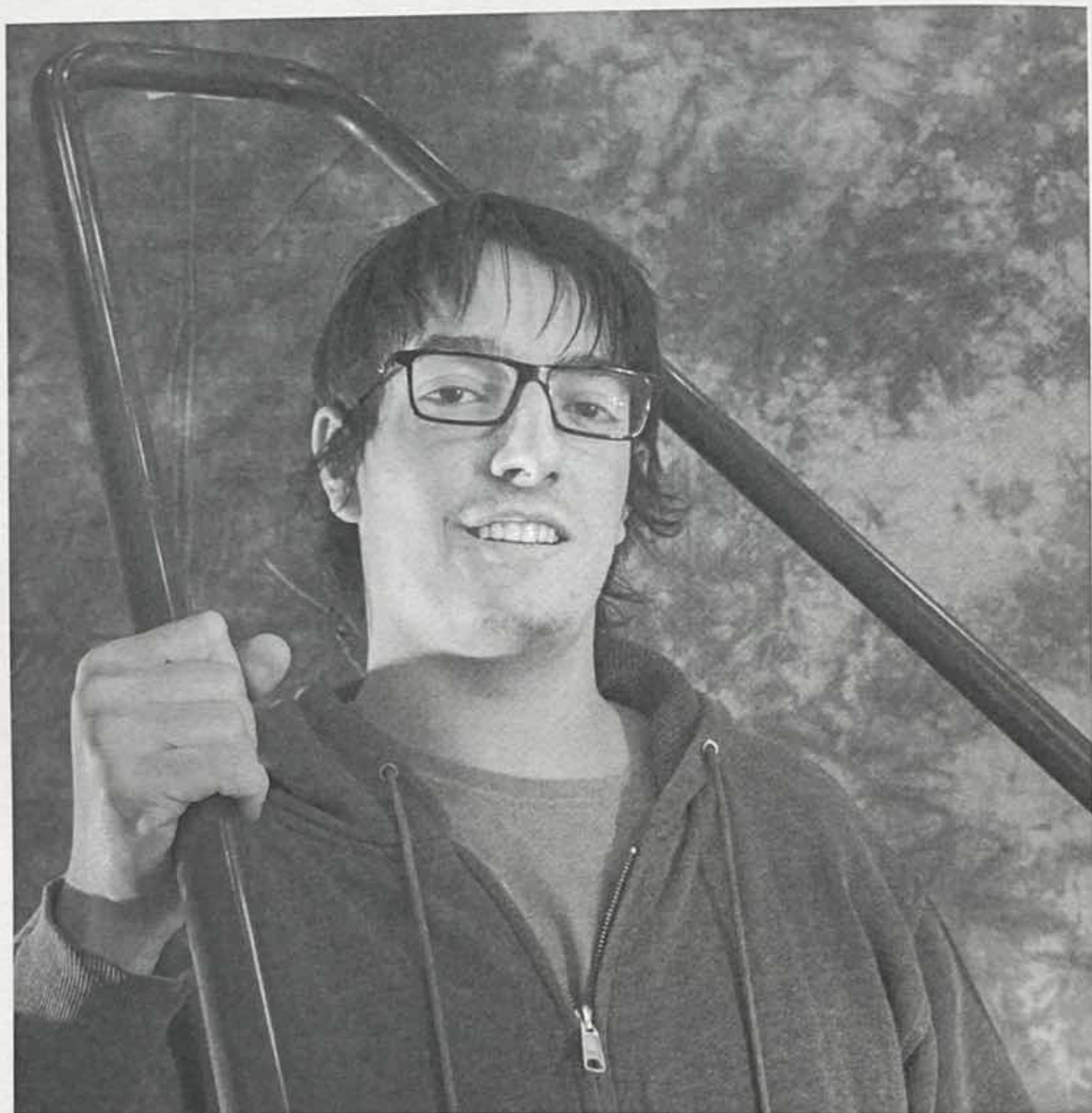


SAMUEL CAVVAS

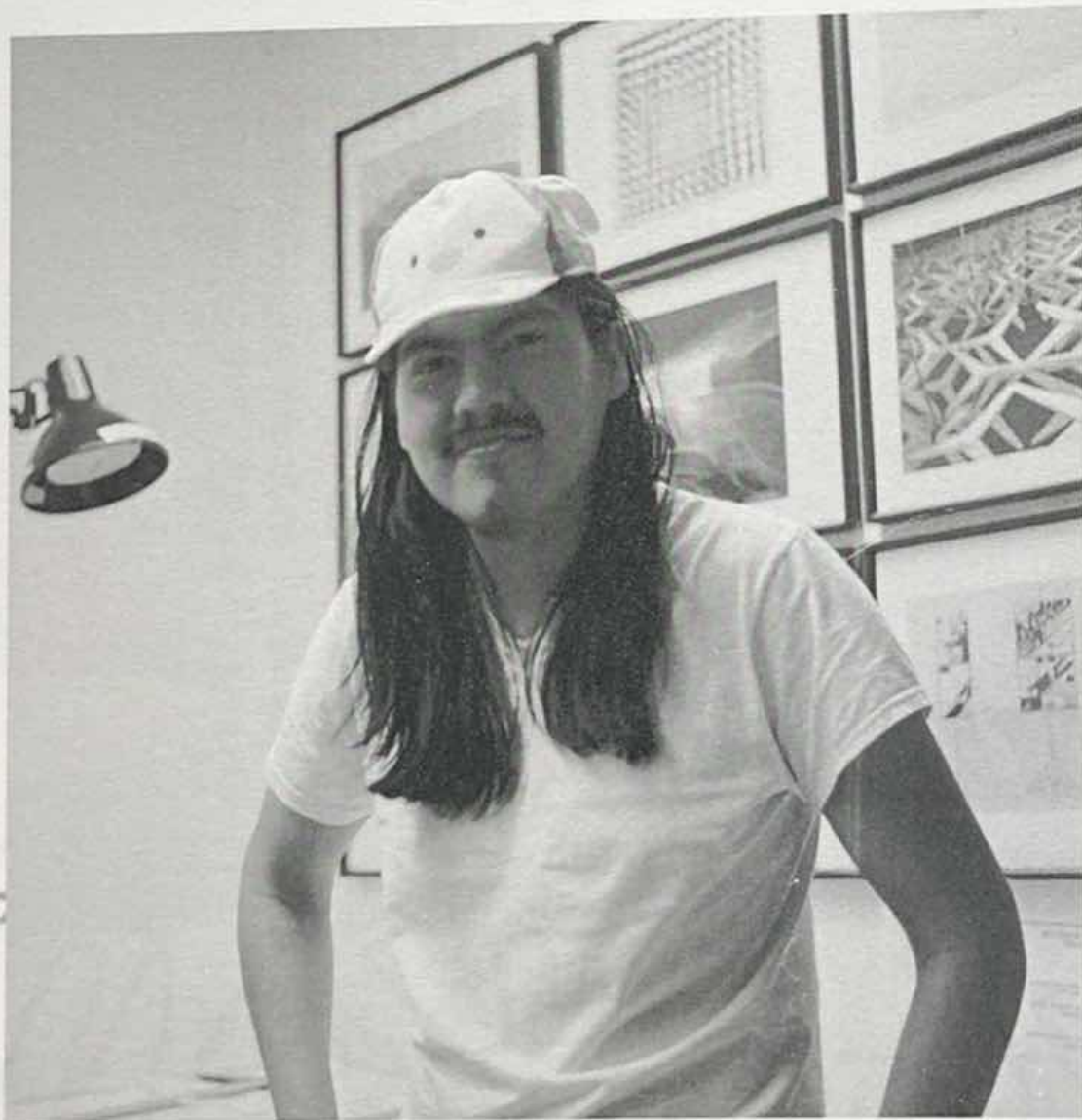
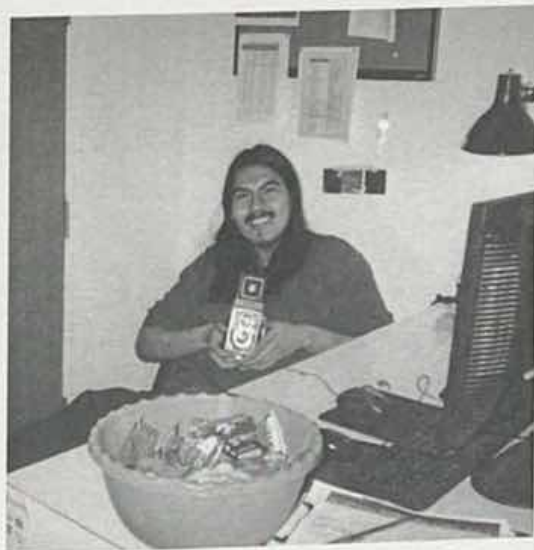
MECHANICAL ENGINEERING



MICHAEL CAPONE MECHANICAL ENGINEERING



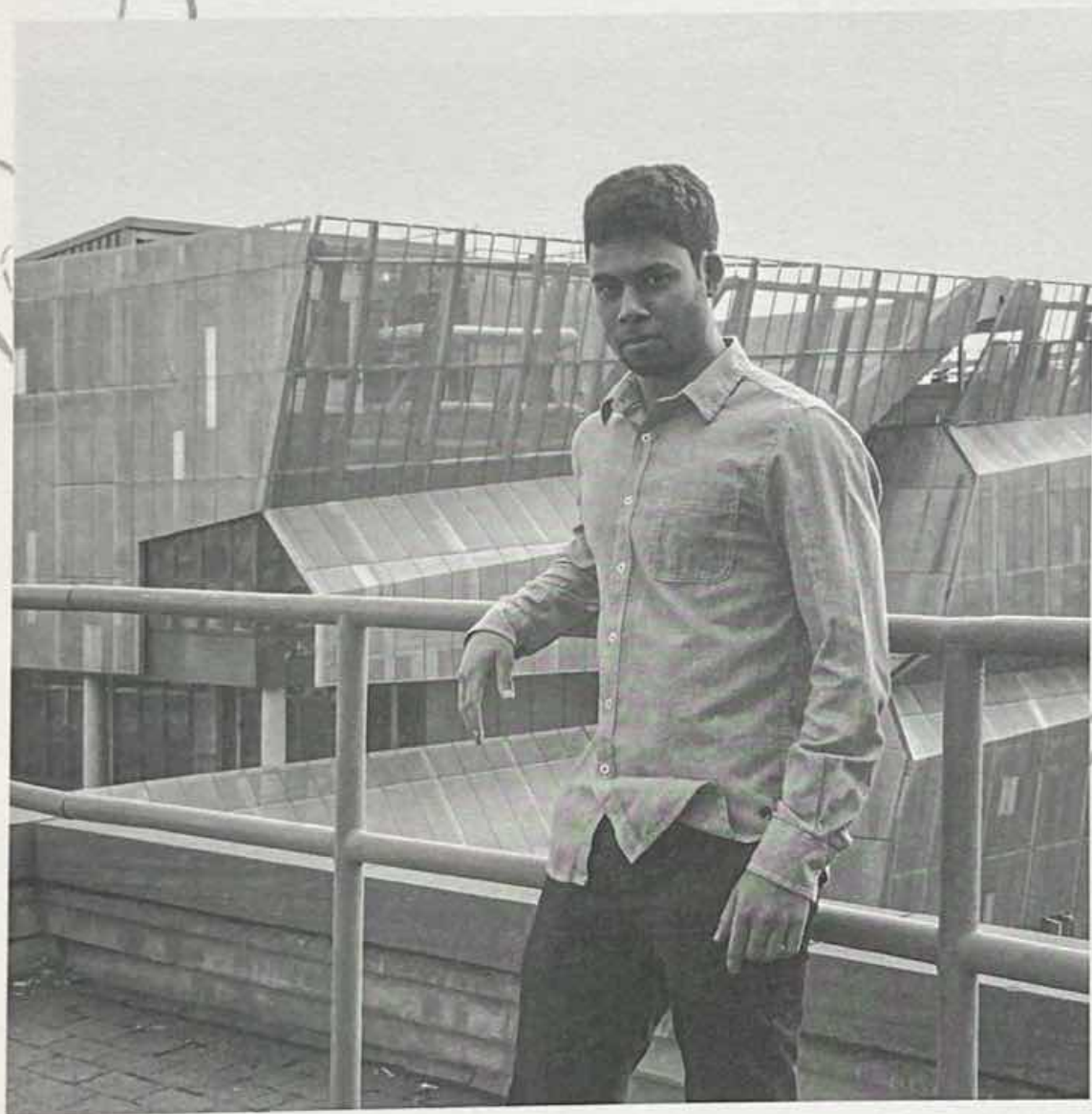
NICK CANO ART



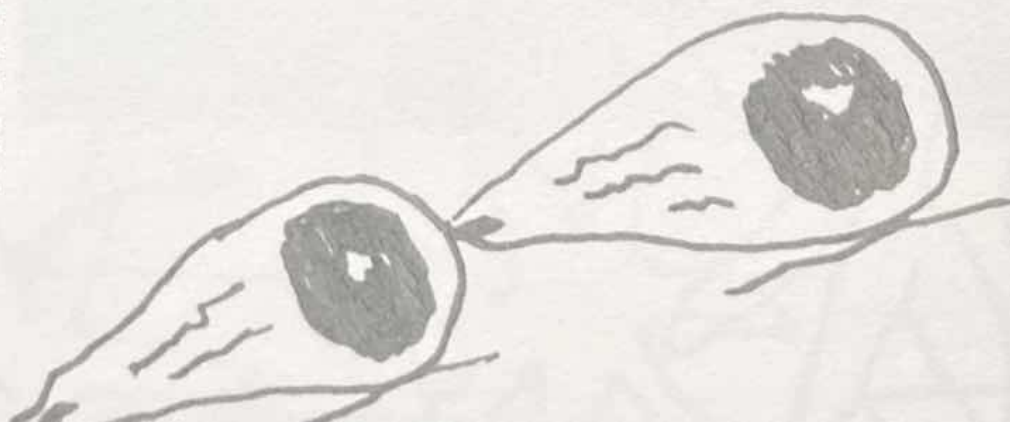
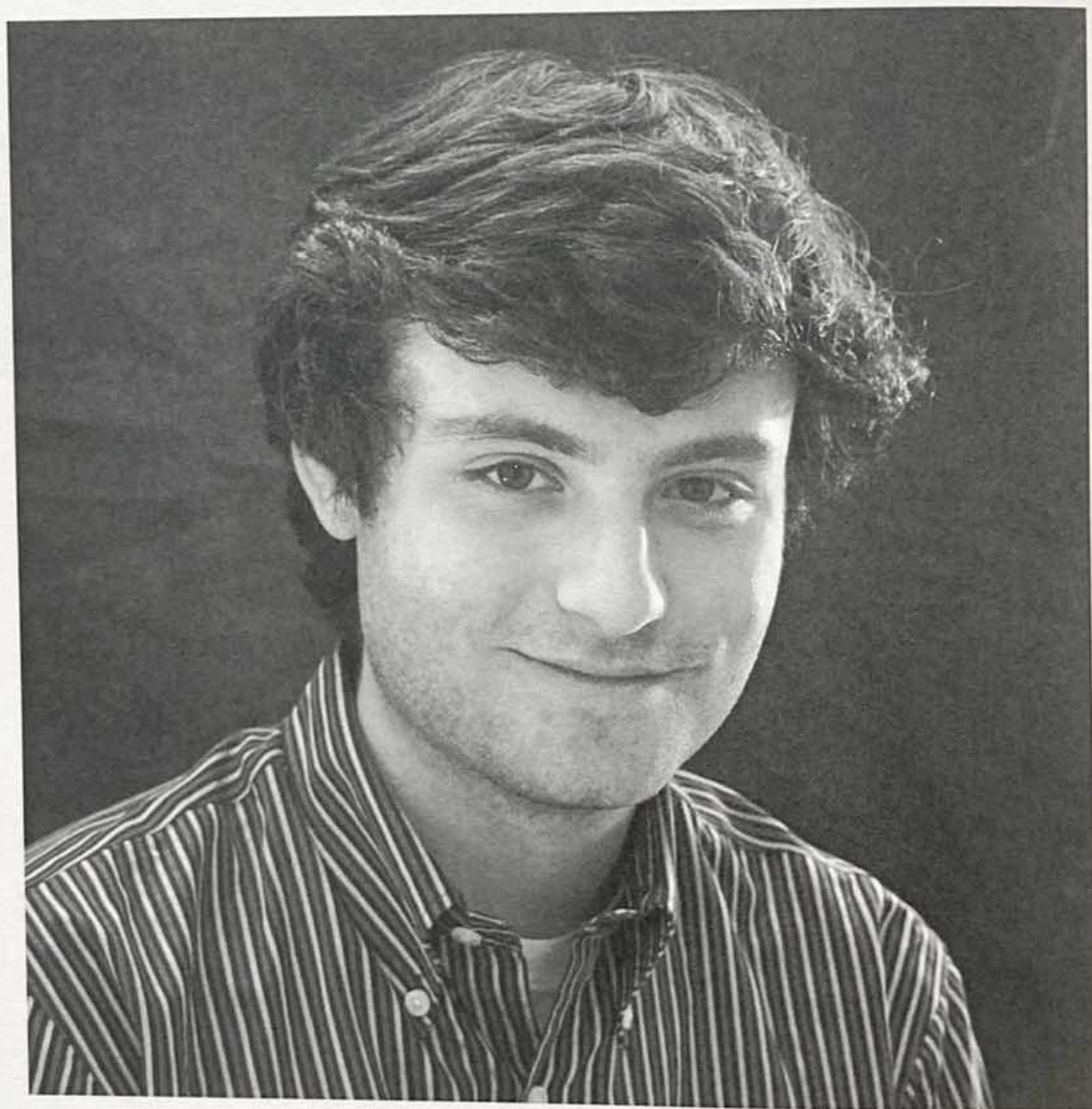
ANDREINA CANNELLA ART



KIRK CAMERON ELECTRICAL ENGINEERING



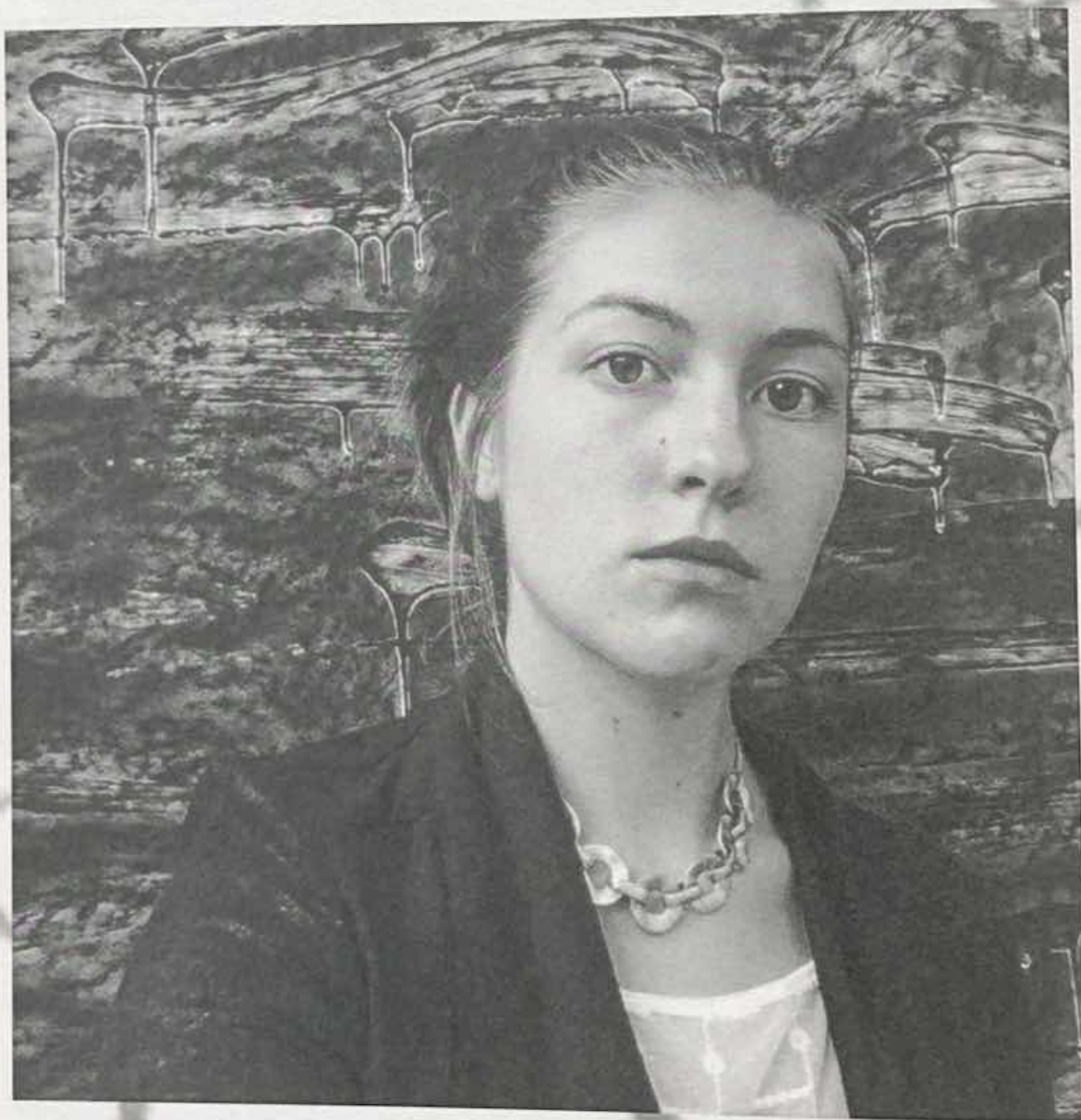
MICHAEL BUCHBINDER MECHANICAL ENGINEERING



ALEXANDER BU CIVIL ENGINEERING

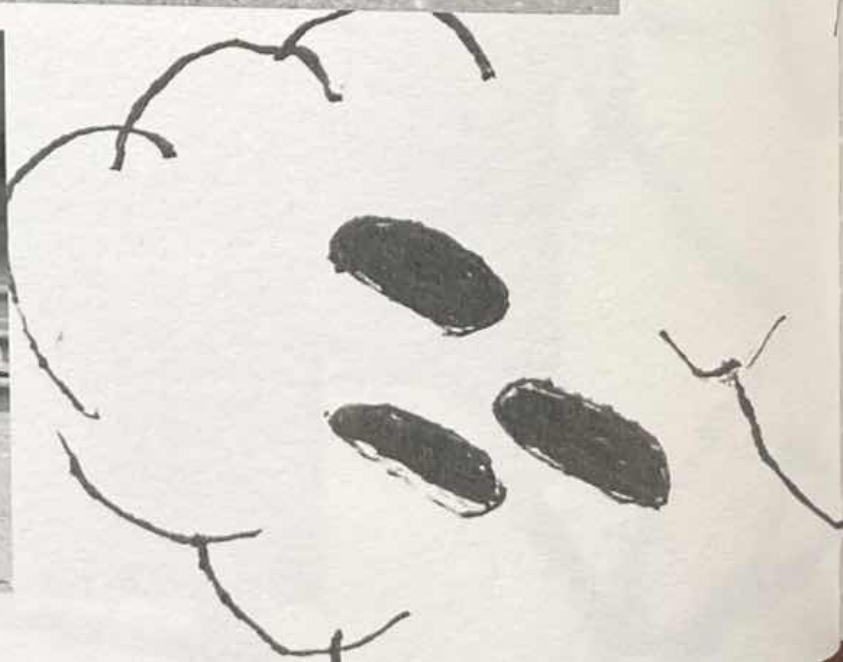


EMMA BROWN ART

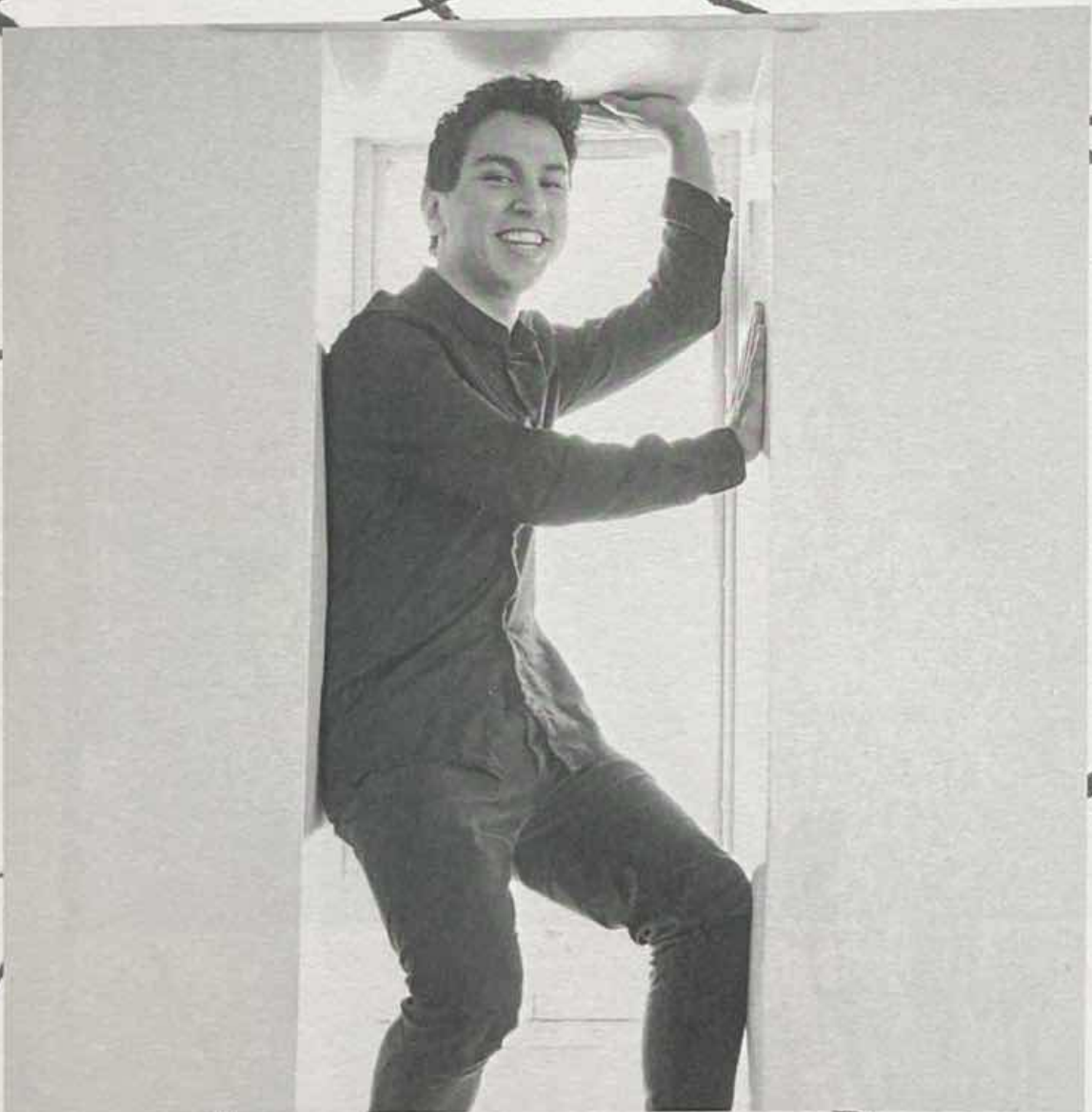


MICHAEL BOYD
ART

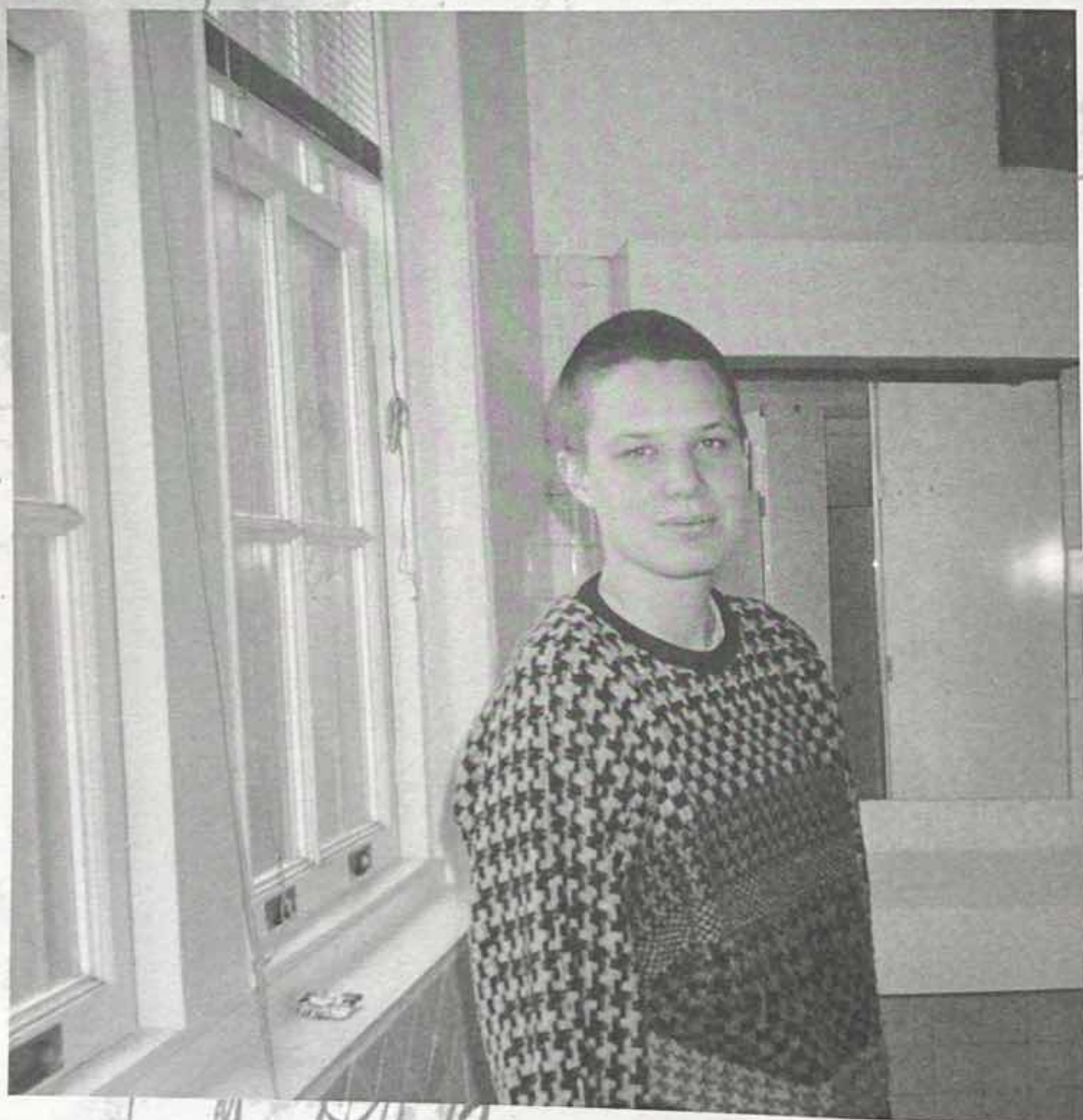




JEAN-DOMINIQUE BONNET CIVIL ENGINEERING



CECILIA BJARTMAR ART





ADAM BISTRITZKY BSE

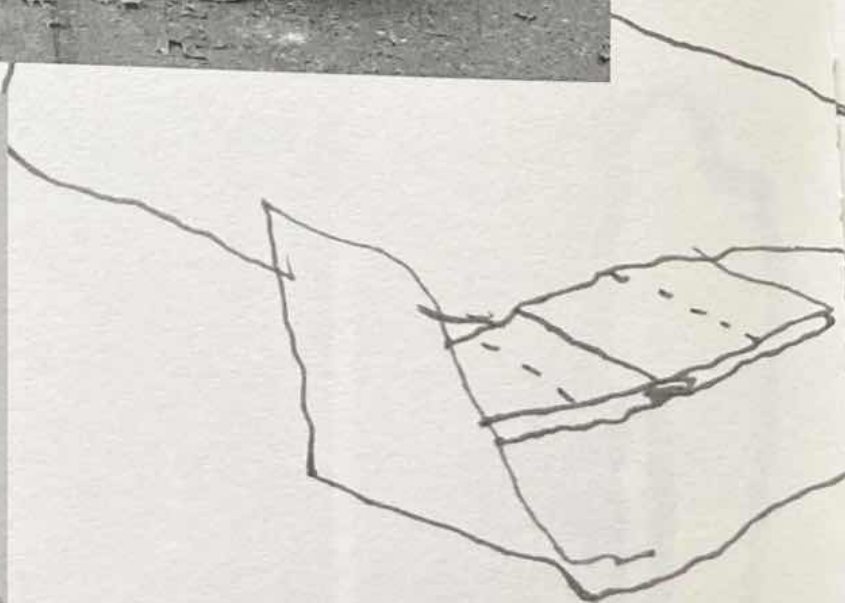
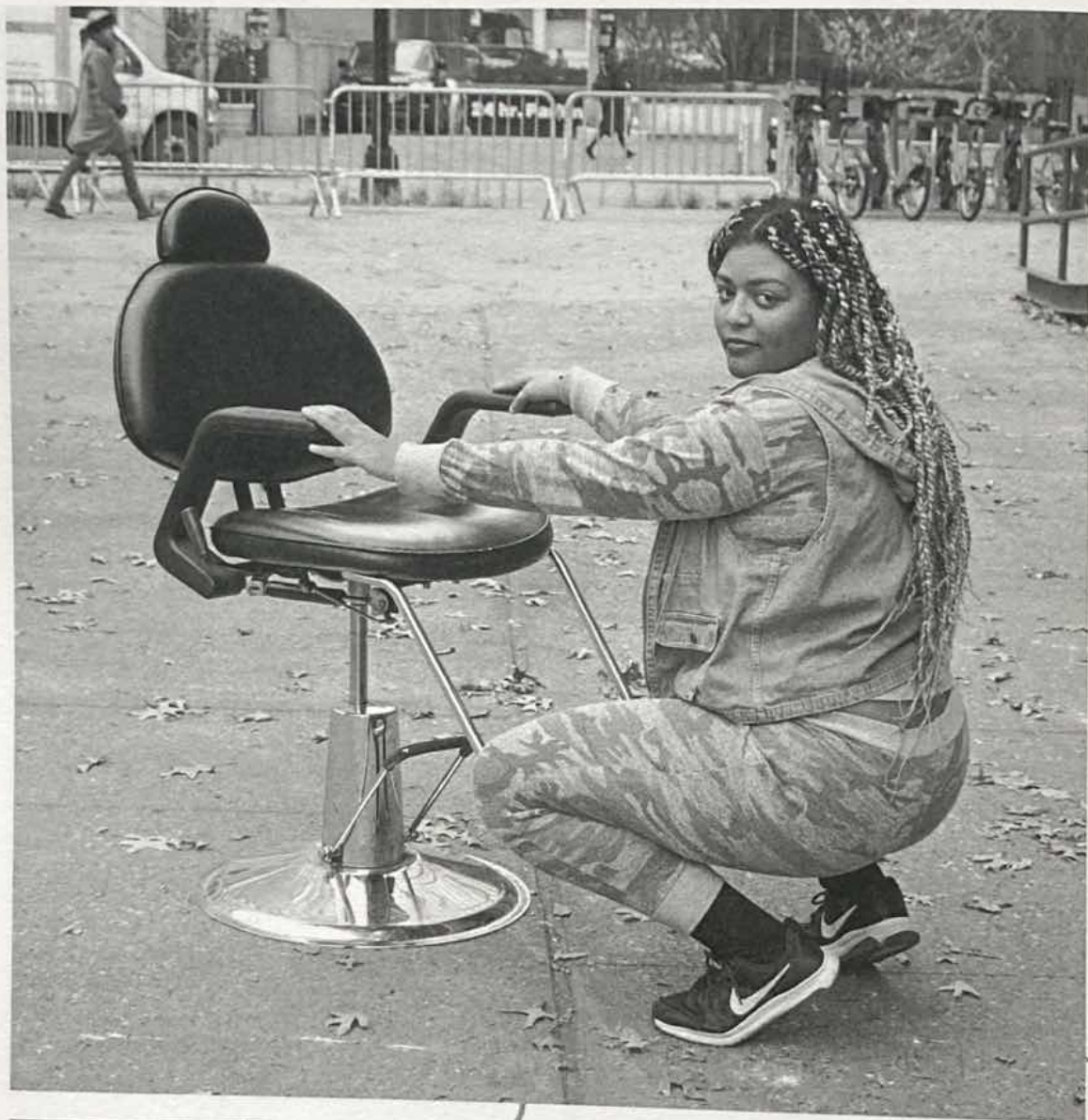
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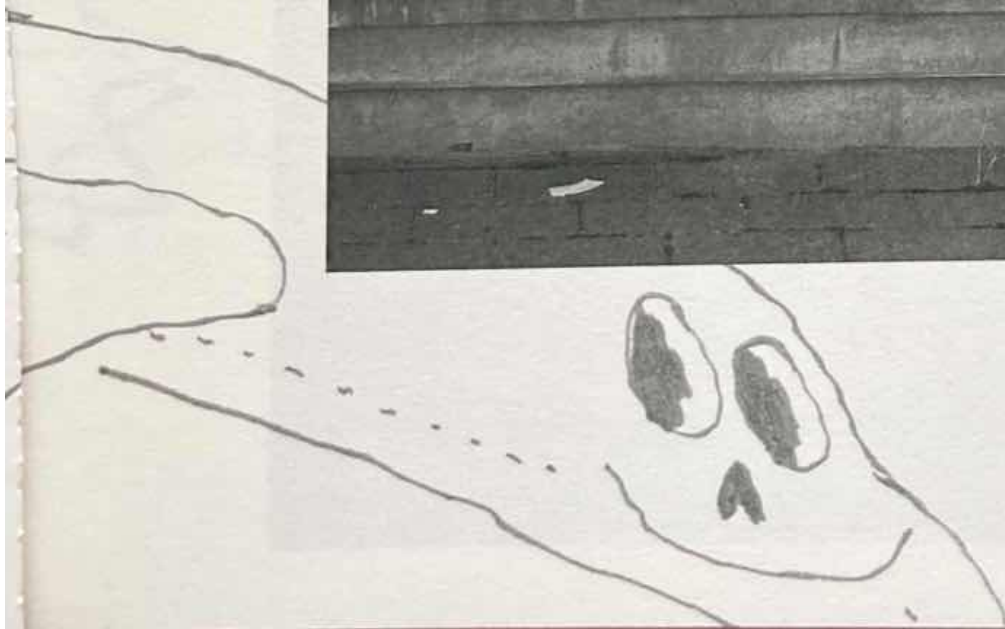
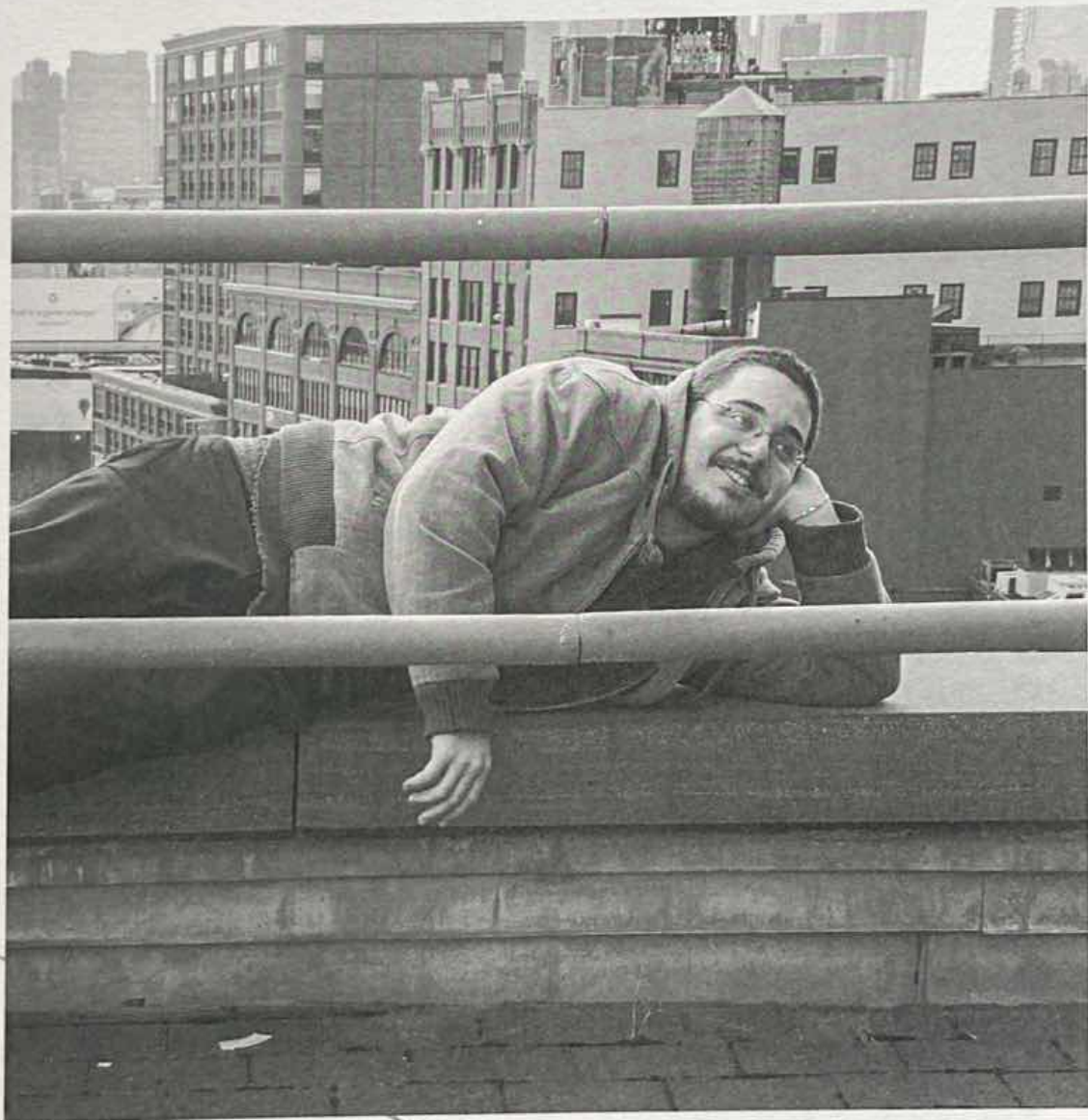
NINA BELL ART



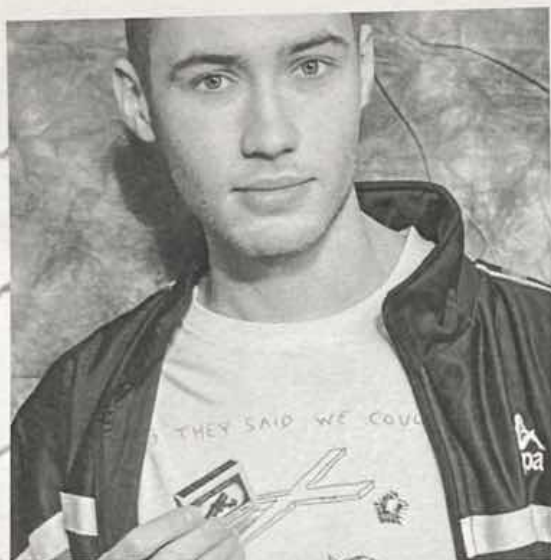
QUINCI BAKER ART



ISAAC BAIRD ART



DANIIL ASHTAEV ART

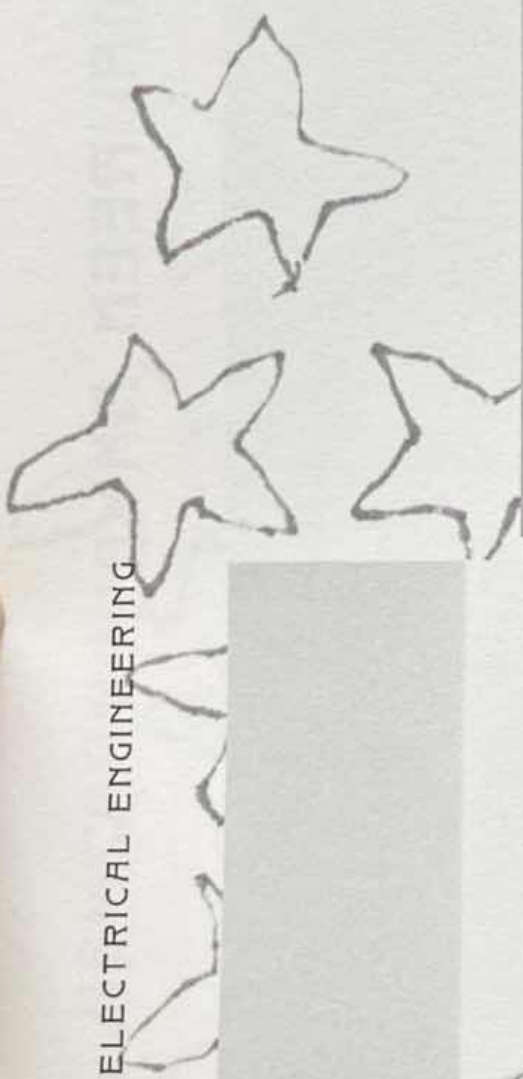
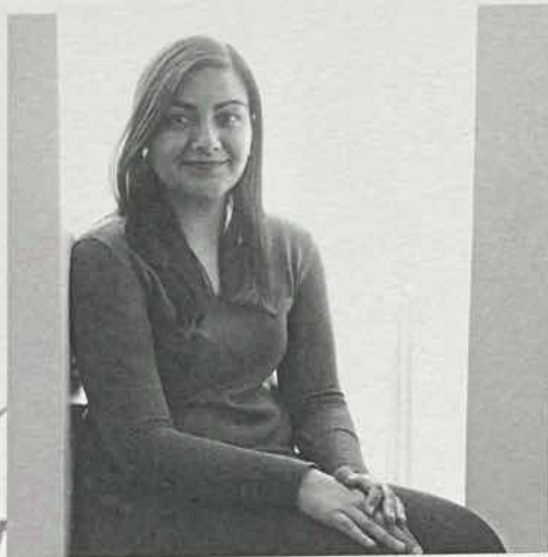


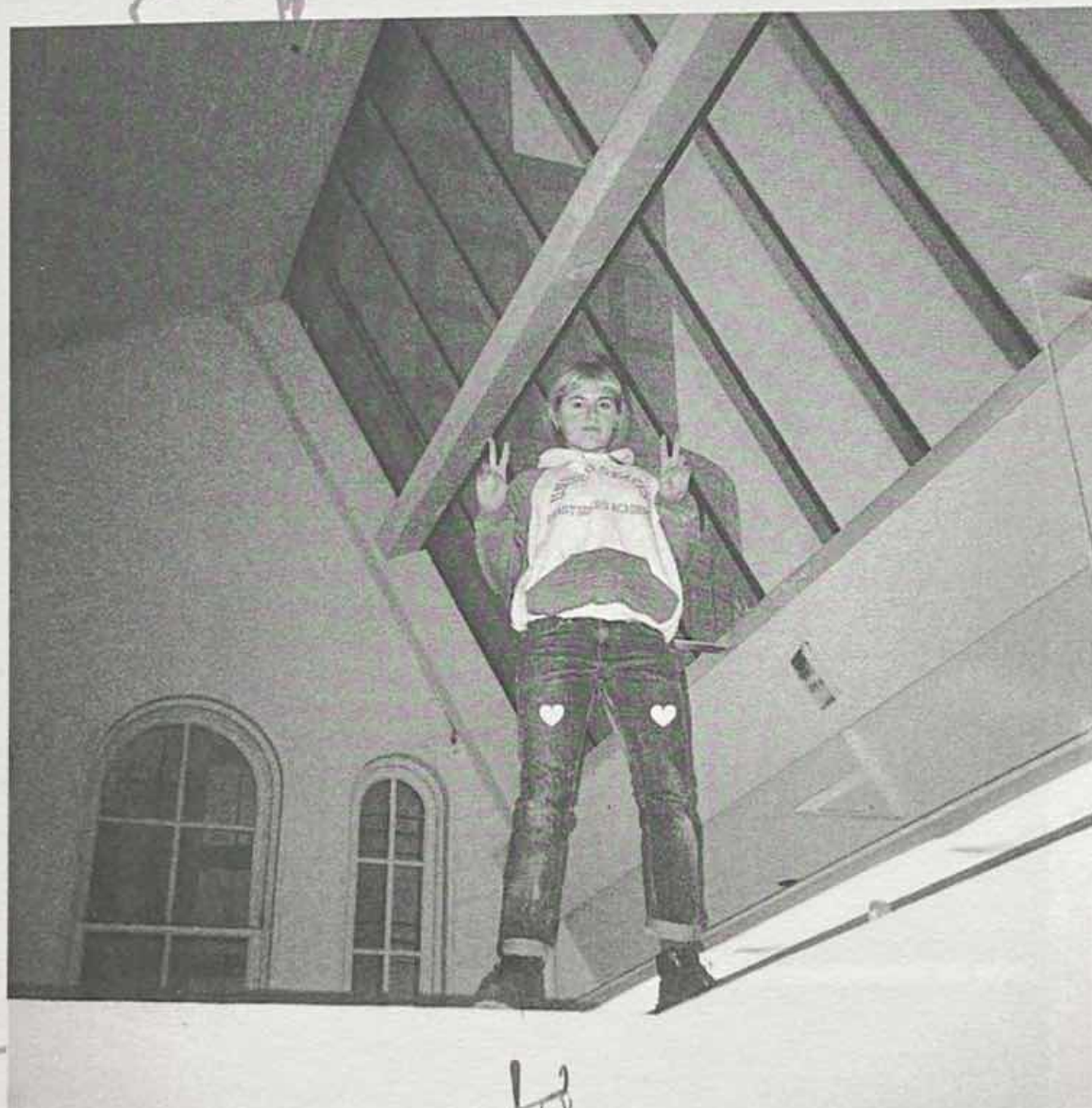
MAUREEN ANYANWU
CHEMICAL ENGINEERING



SEHR AHMED

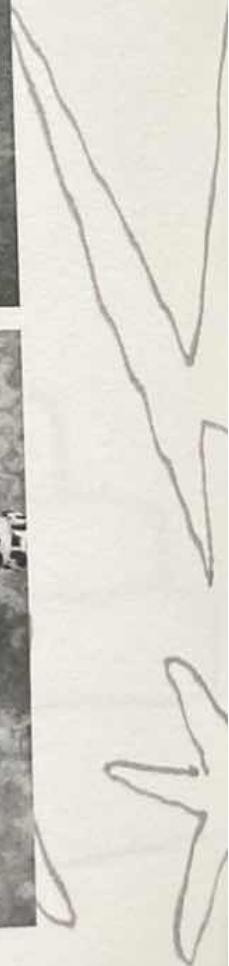
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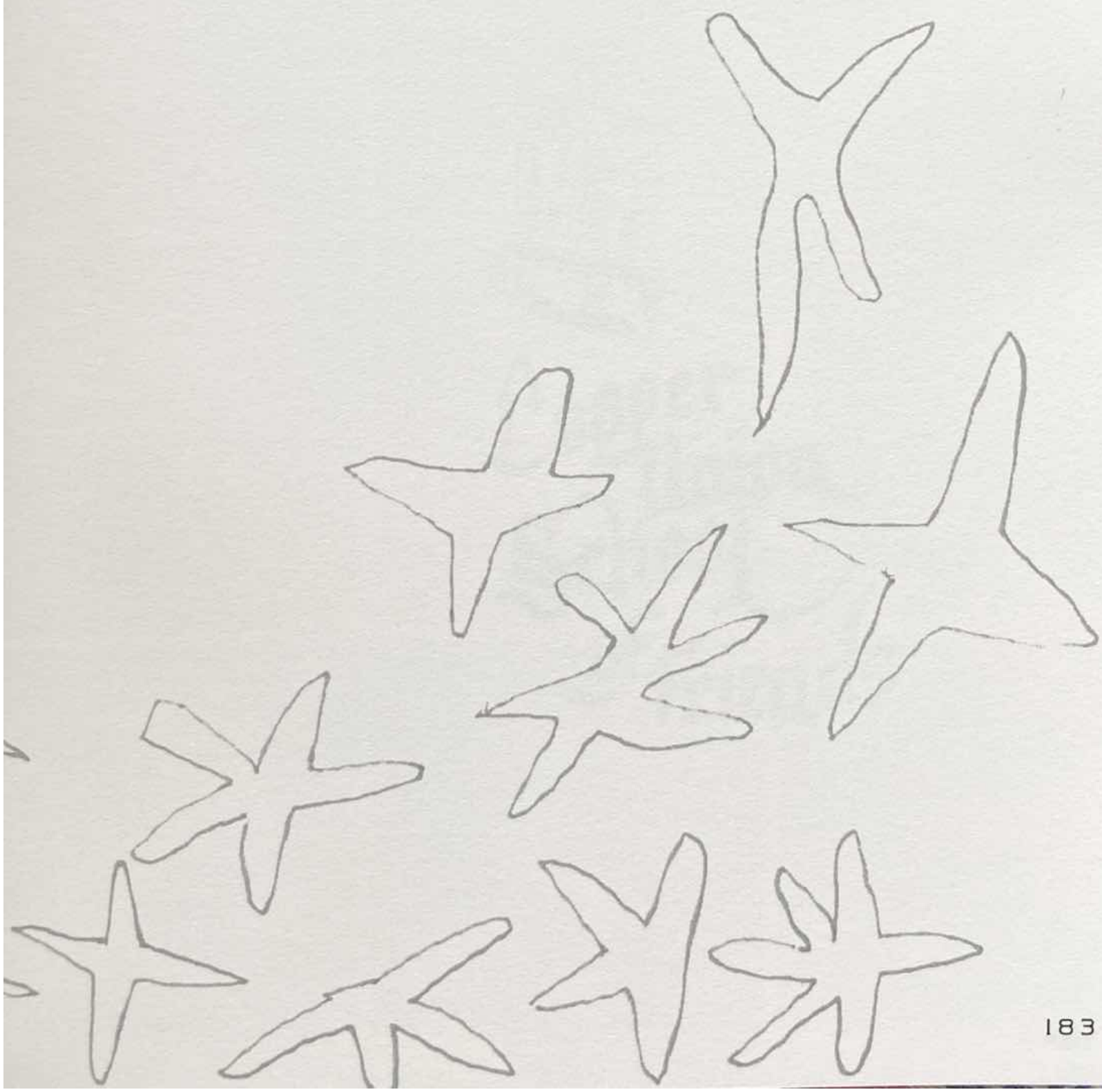




EMILY ADAMO ART

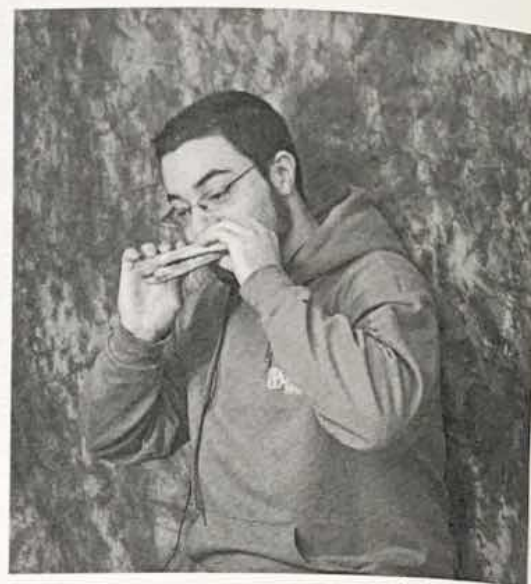
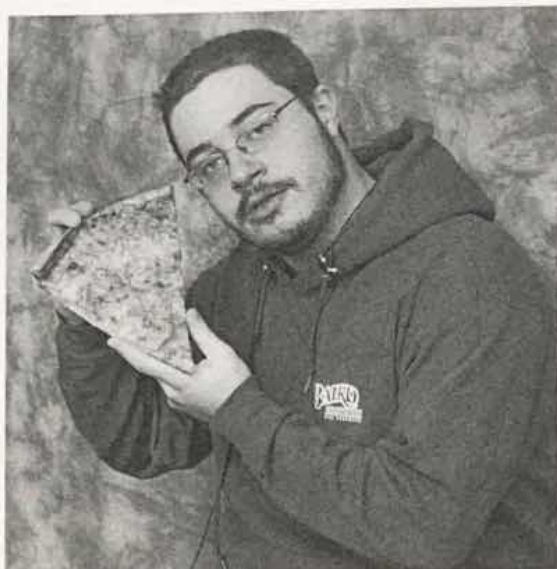
MONICA ABDALLAH CHEMICAL ENGINEERING

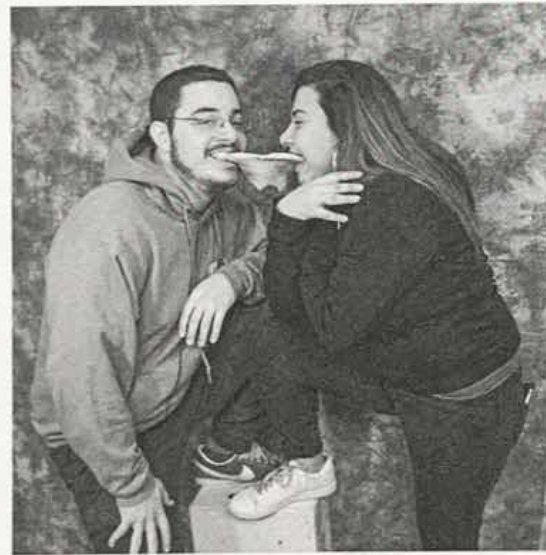
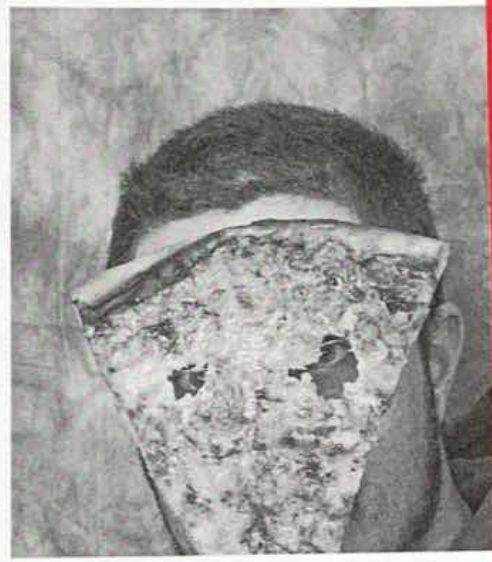
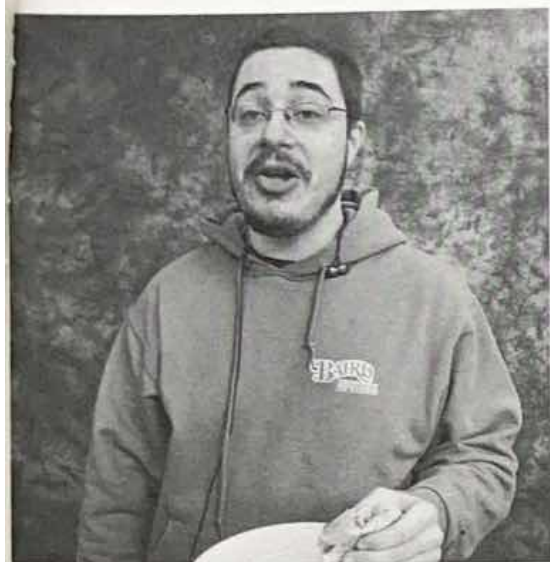


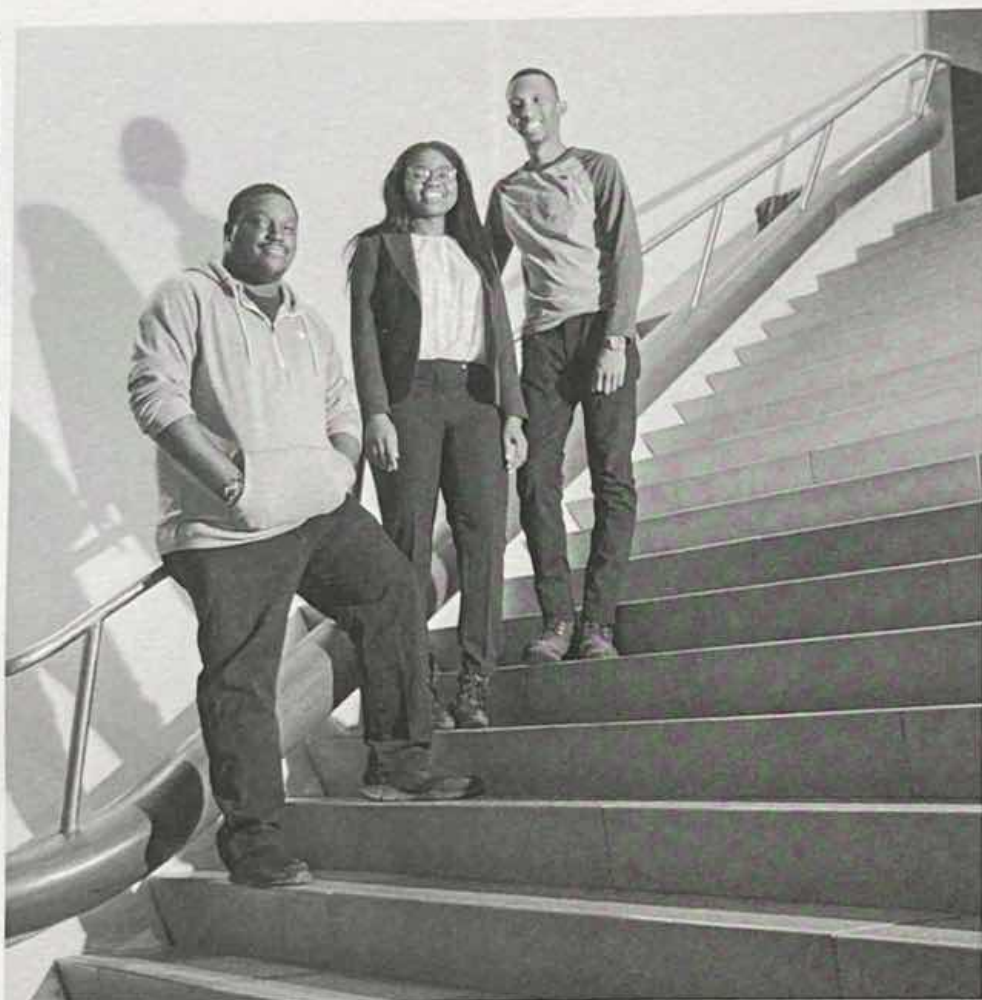




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Union
School
of
Friends



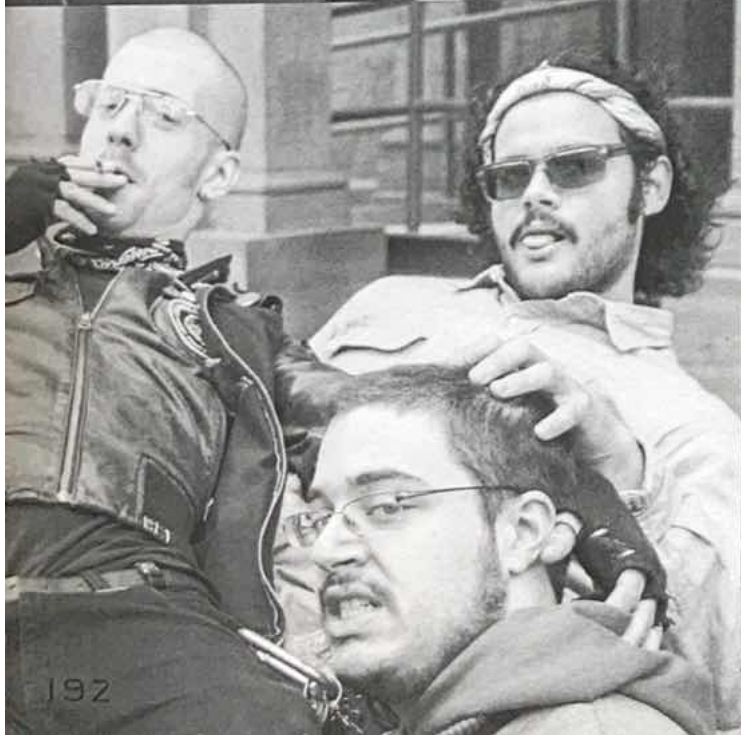
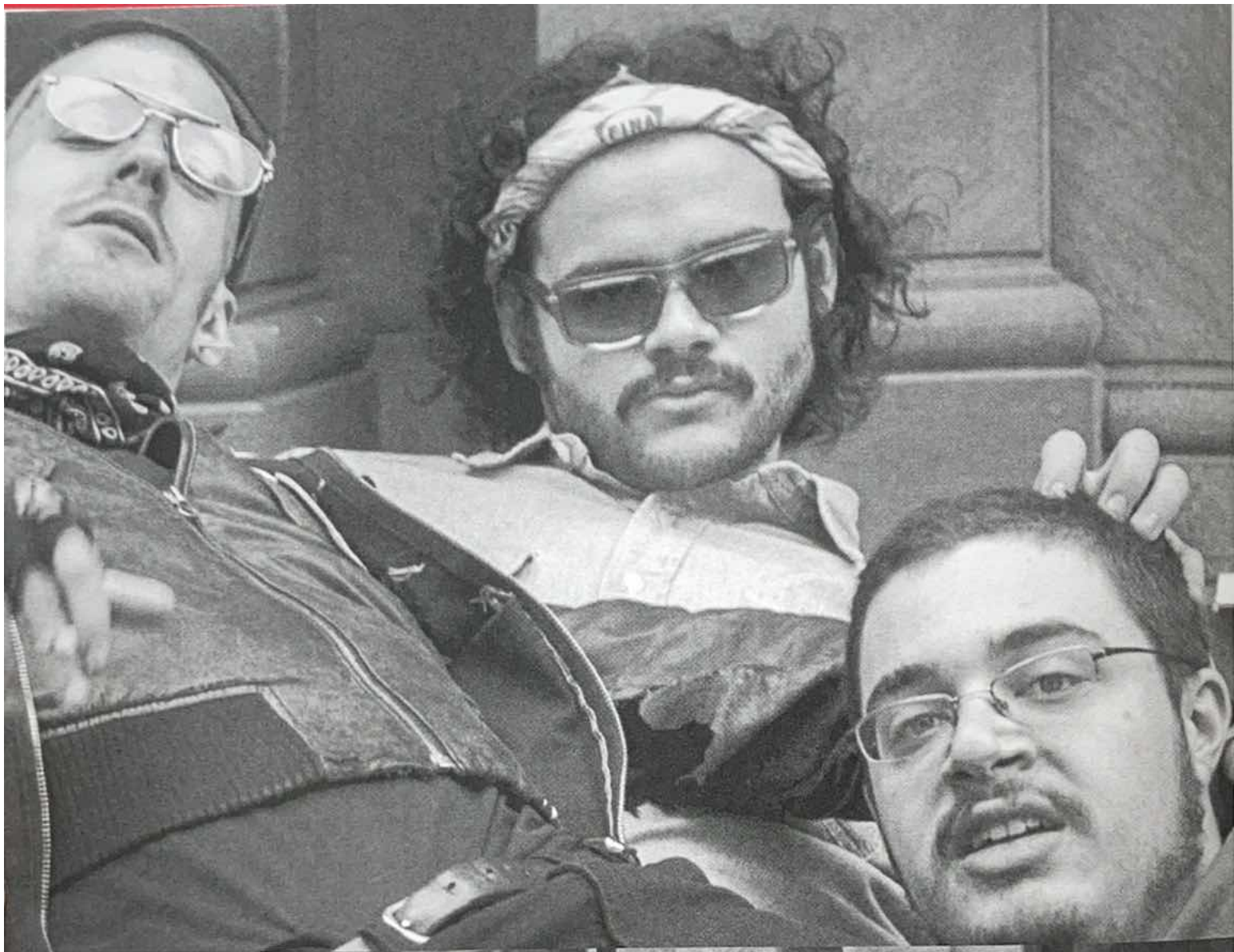


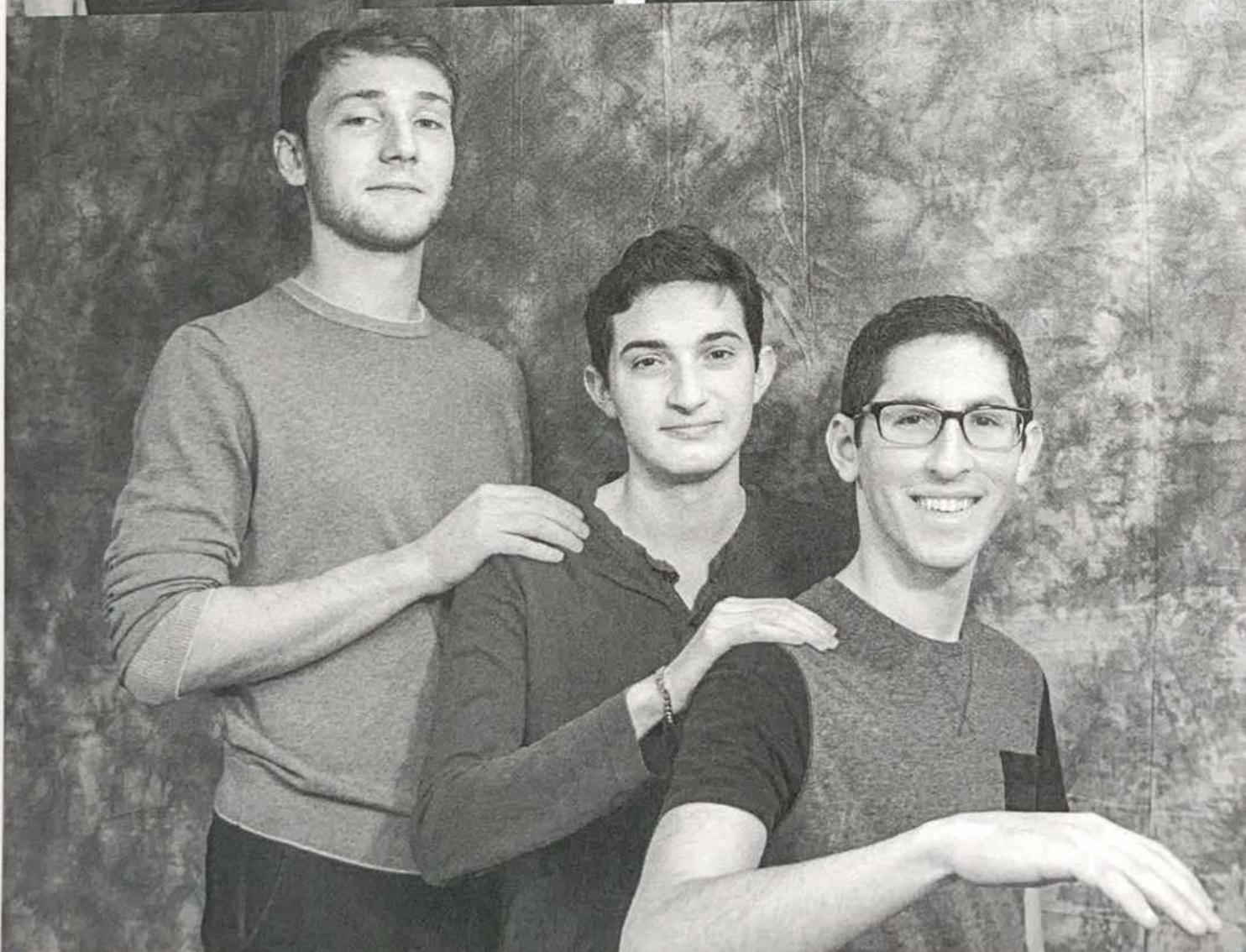
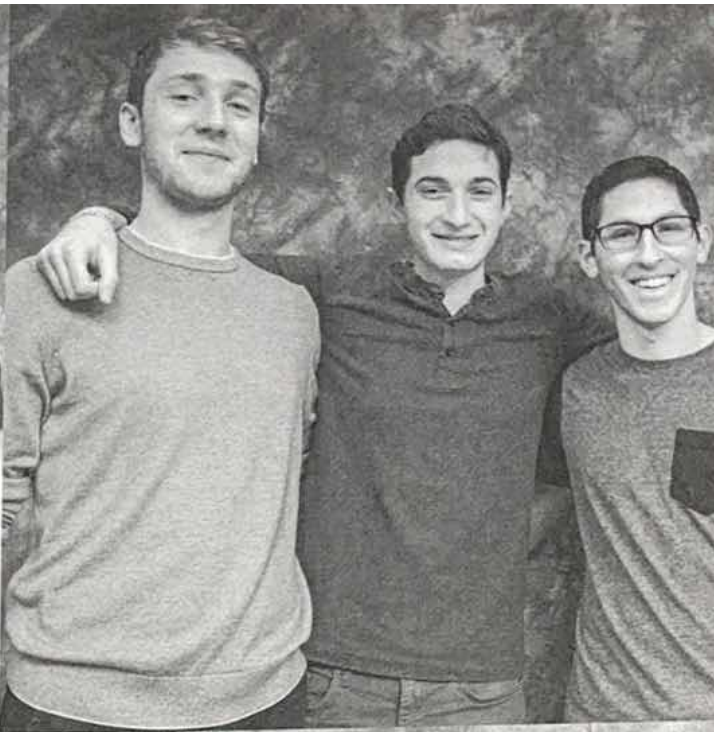
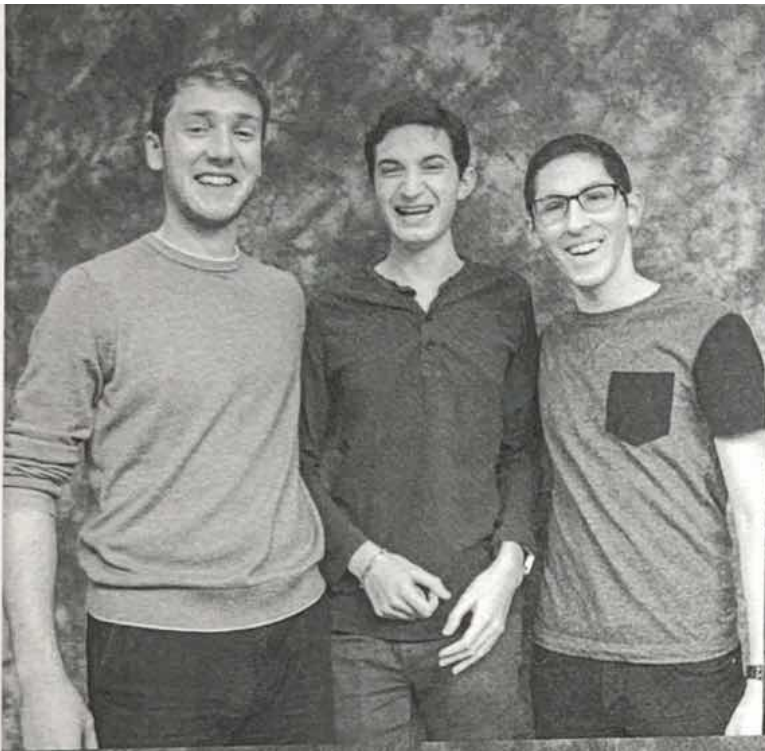




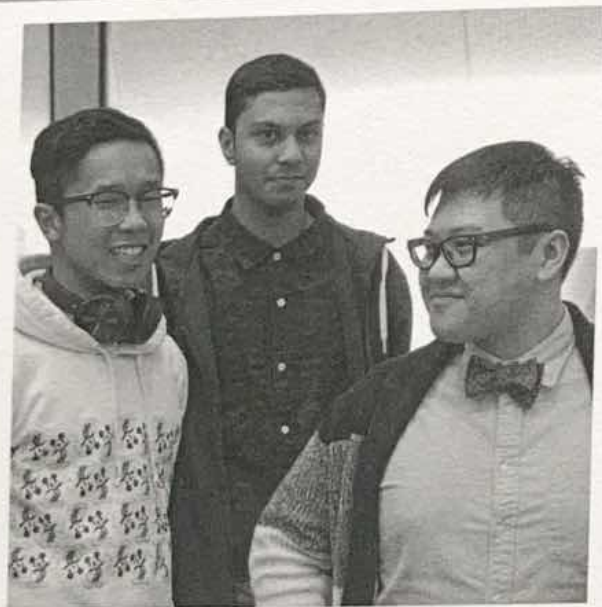
















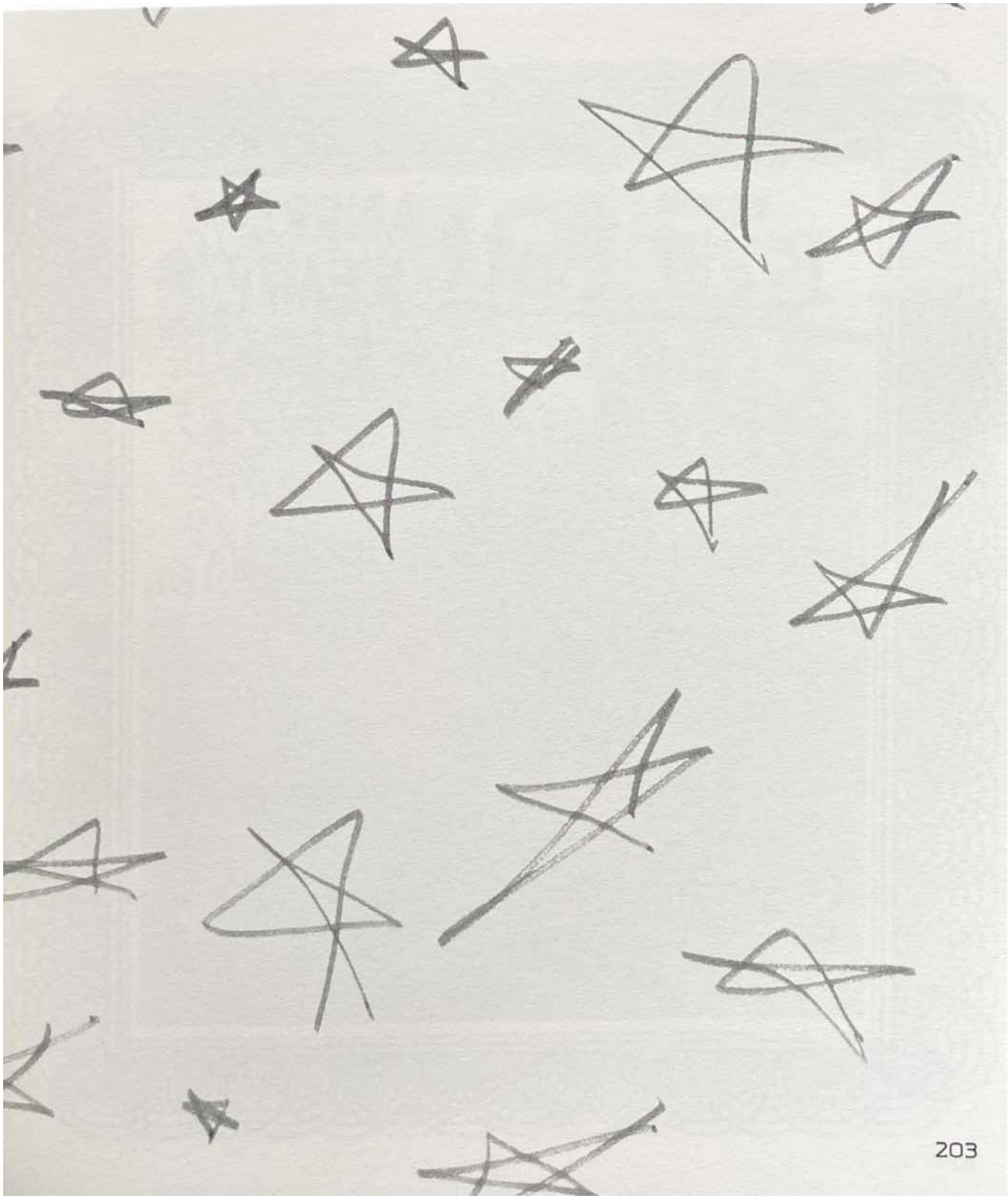












Best Butt ANDREW KEANE &

MARISSA NICOL

Peter Cooper DELANY

Look-Alike CLARK

Strongest IRINA JASNOWSKI-
PASCUAL & DANIEL
MACIAG

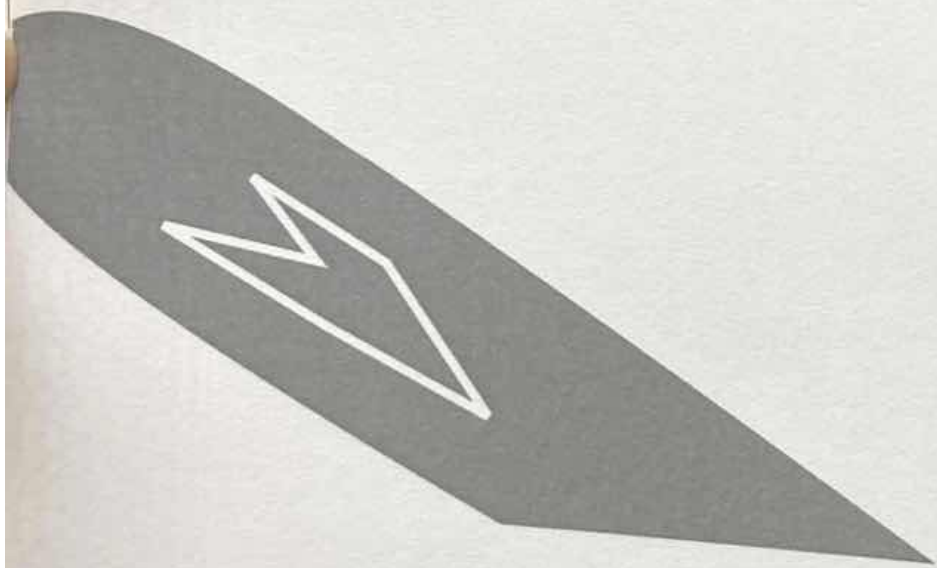
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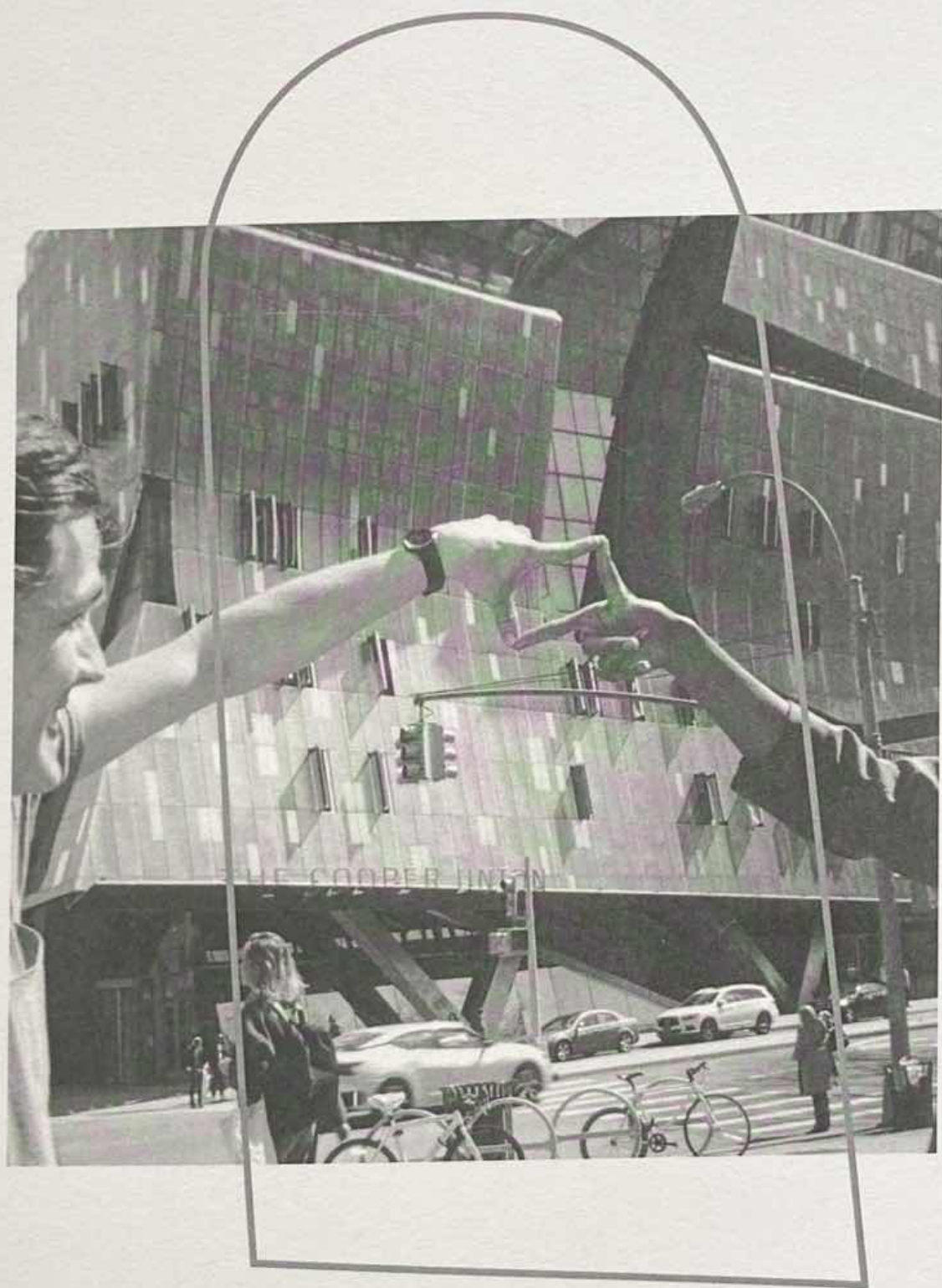
Freakiest
Studio ADAM BOOTH-
MAN &
AIMILIOS
DEVANTIS LO

MEME GOD *Hamza Raheem*
SMARTEST *Xianling Kong*
GRADES *& Mateo Nava & Celine Park*

BEST *Sonika Misra & Ronnie Kabbani*
NAME
QUEEN *Quinci Baker*

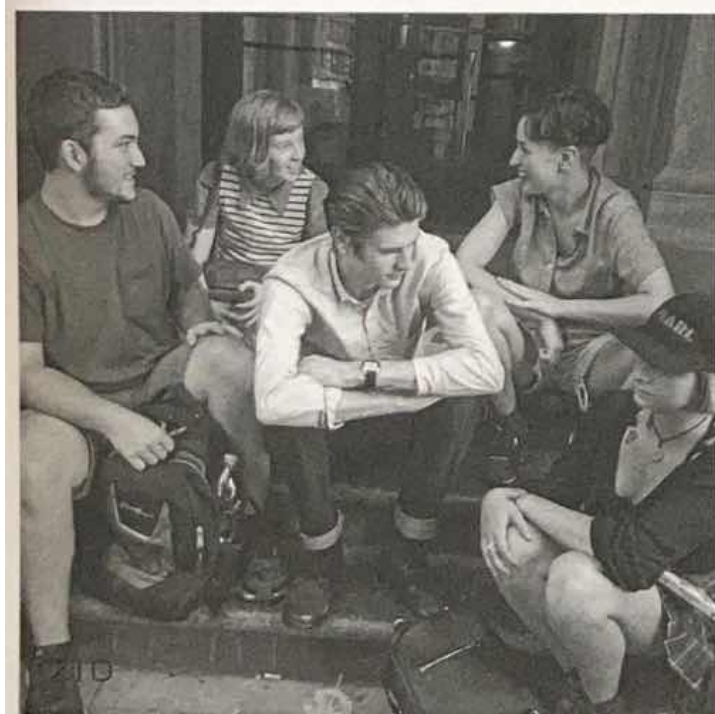
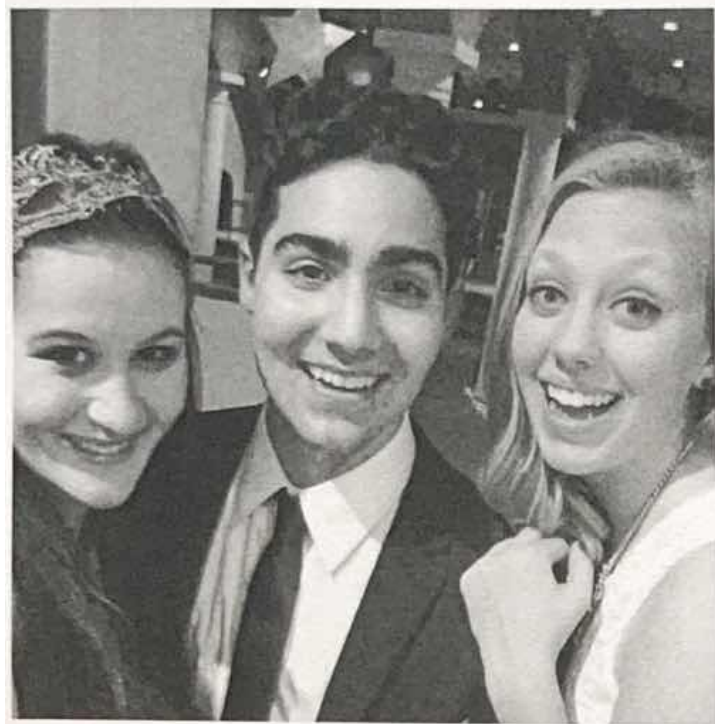
BEST *Akash Godbole*
Joey Parella & Ian Houser & Connor Holjes
SMOKER

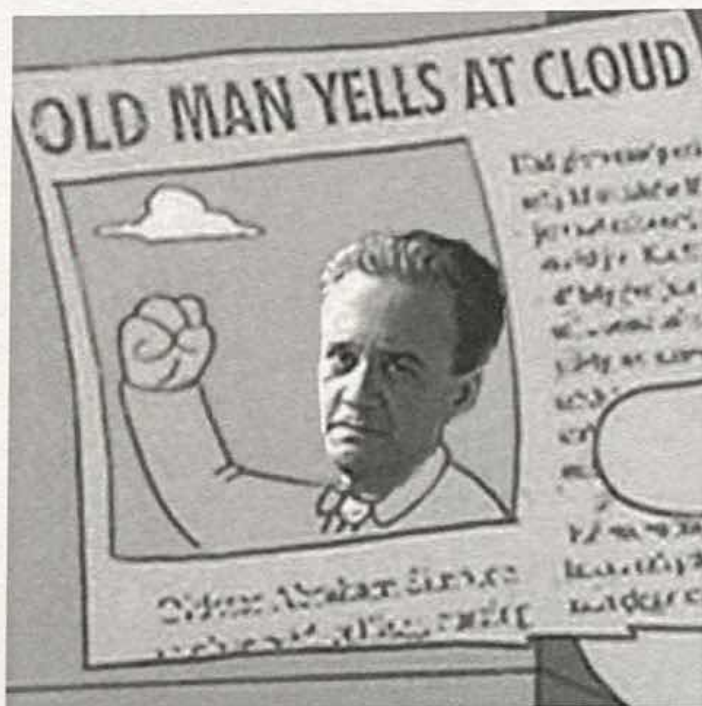
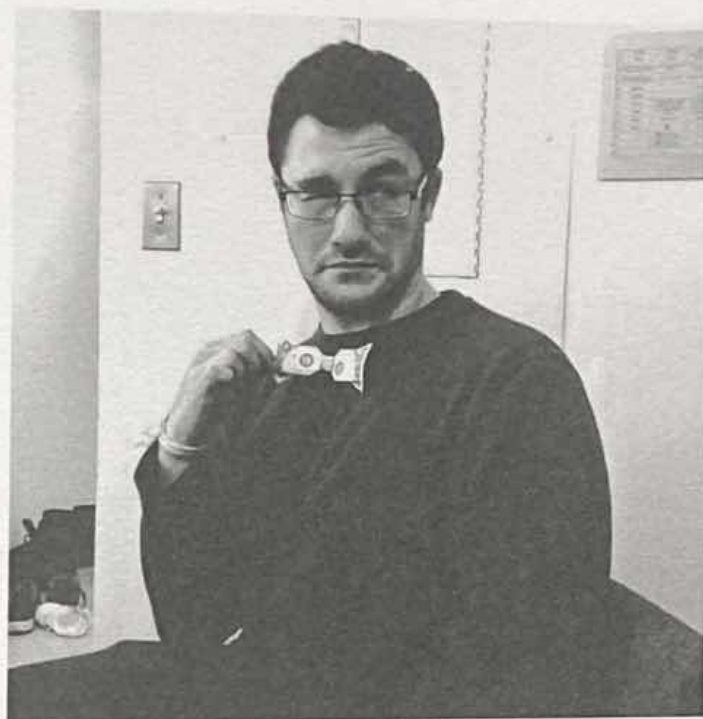


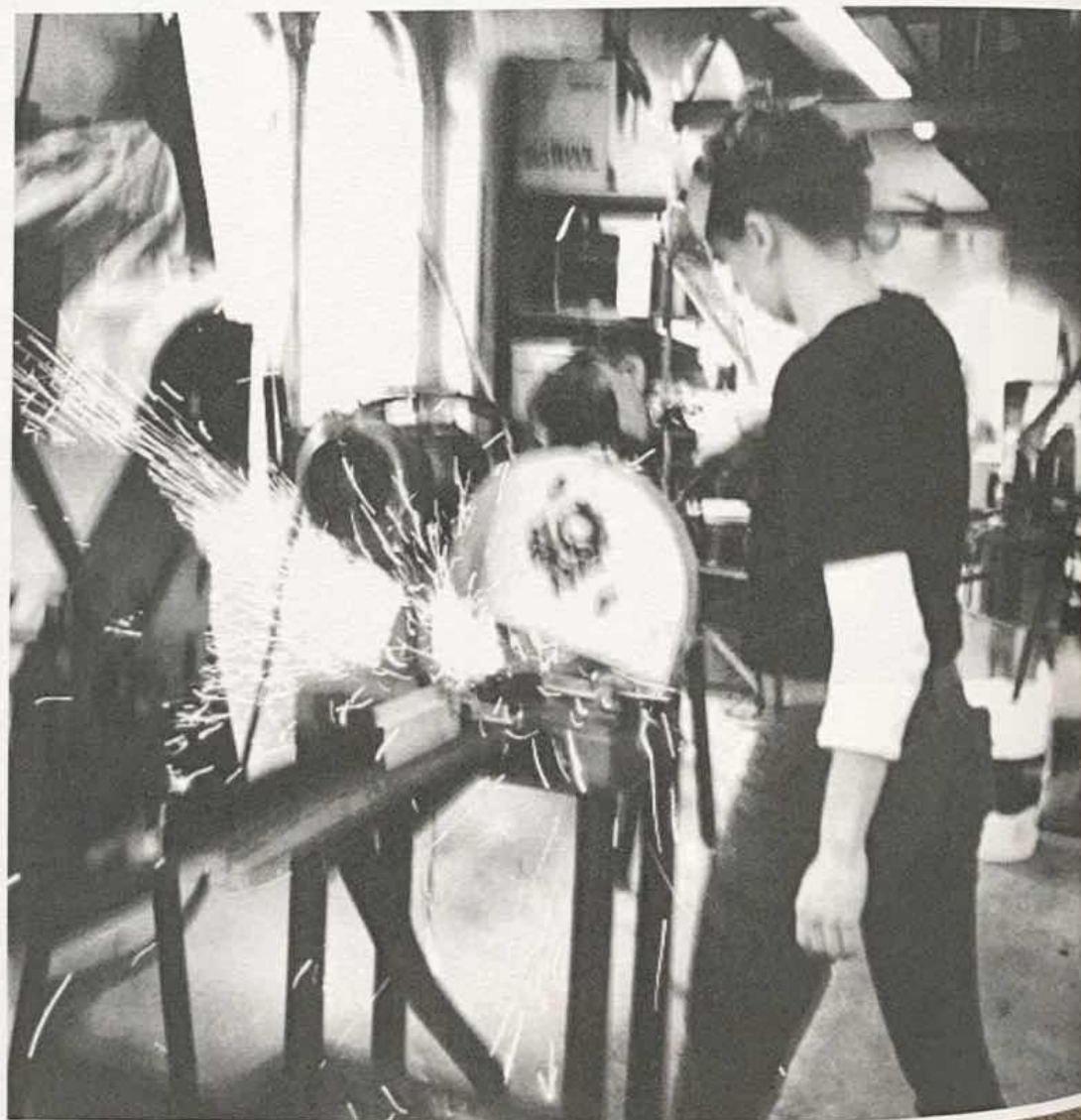




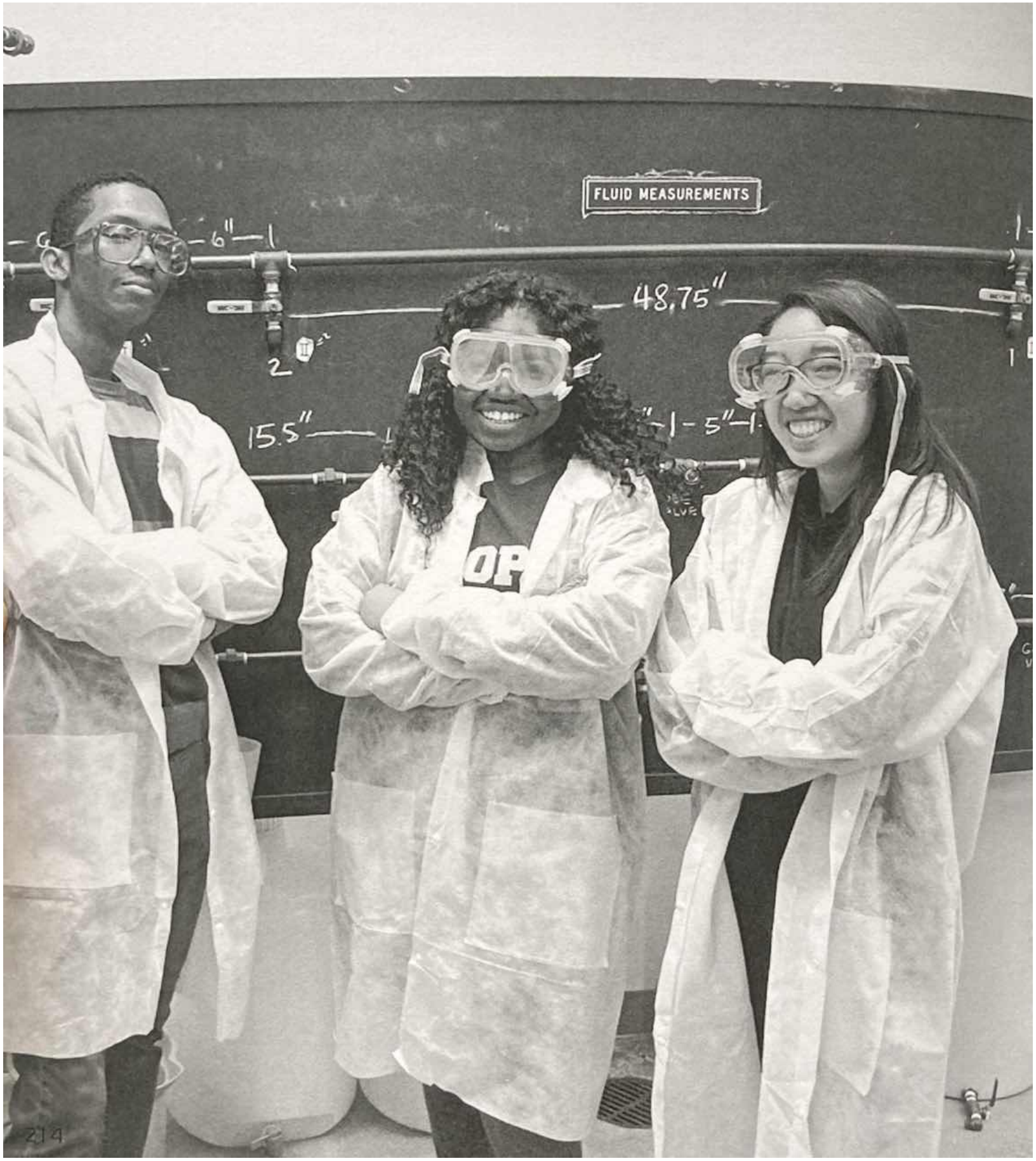




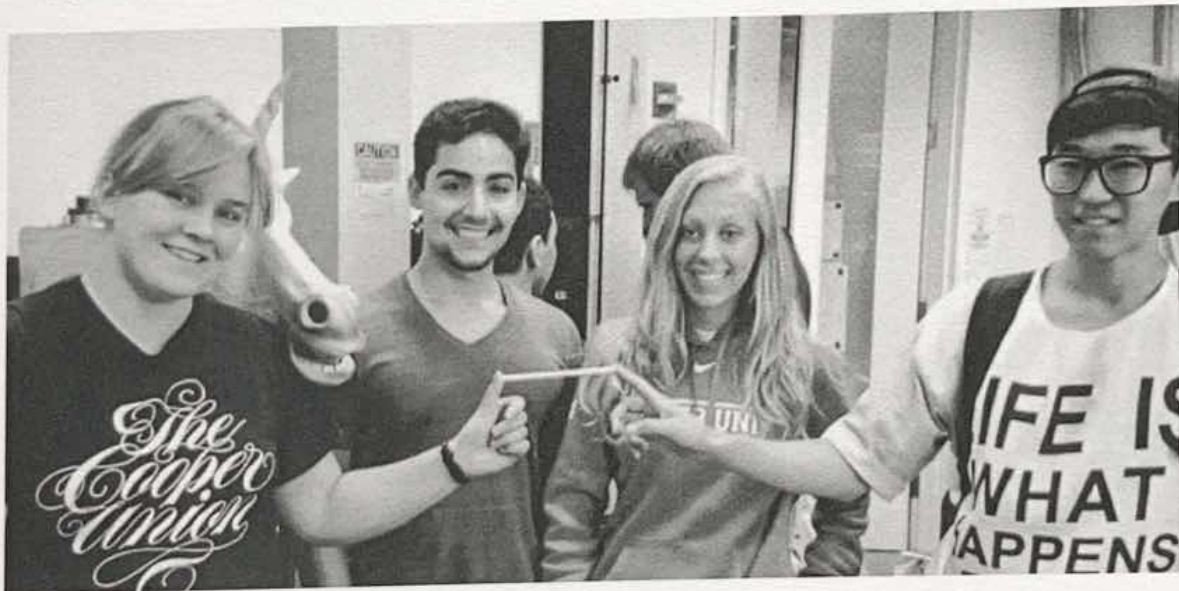


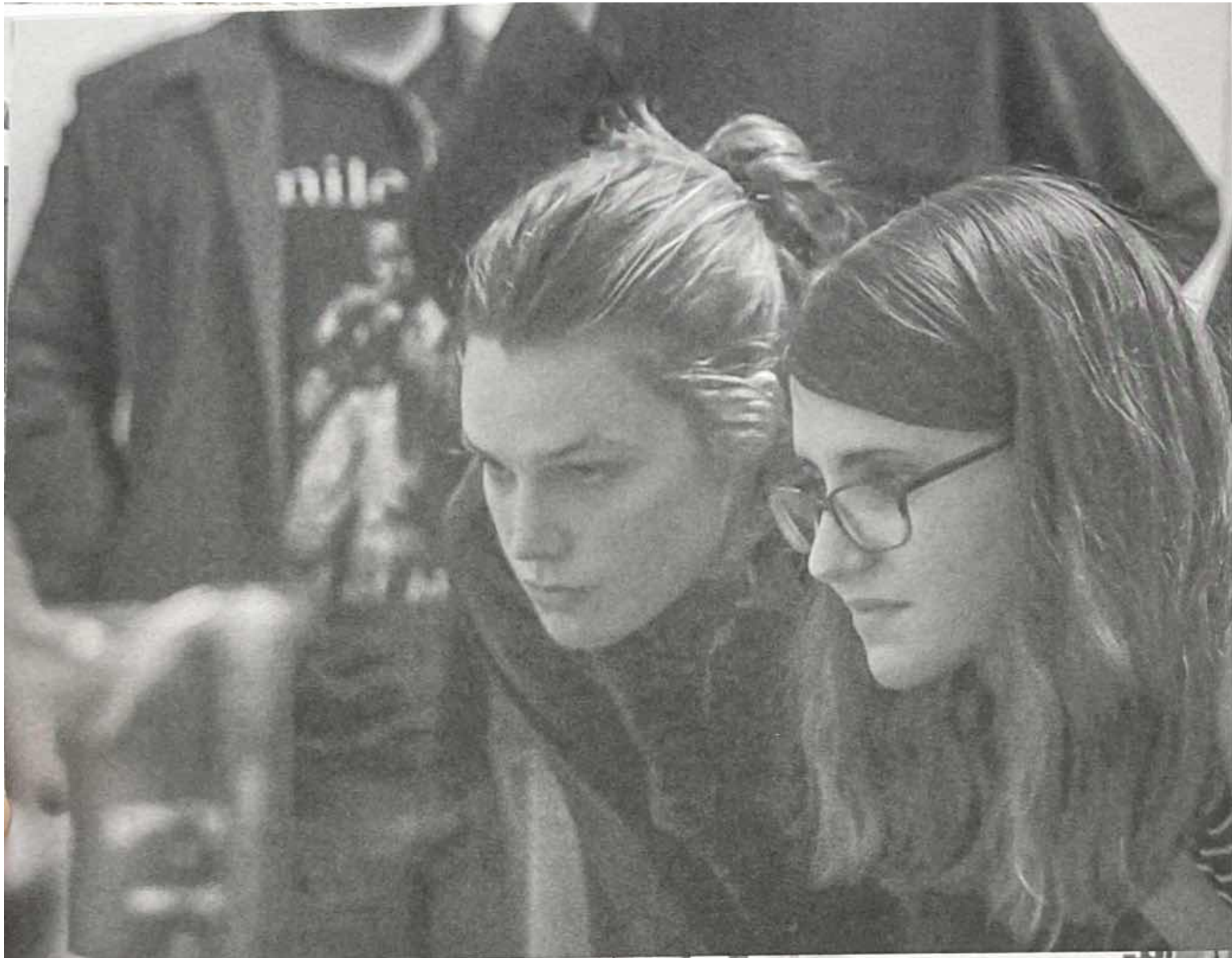


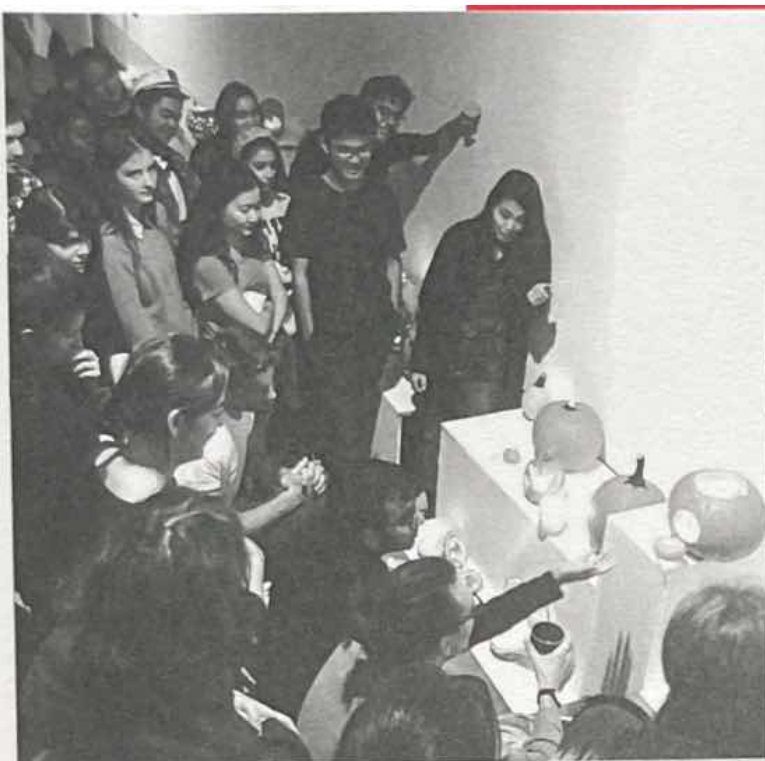


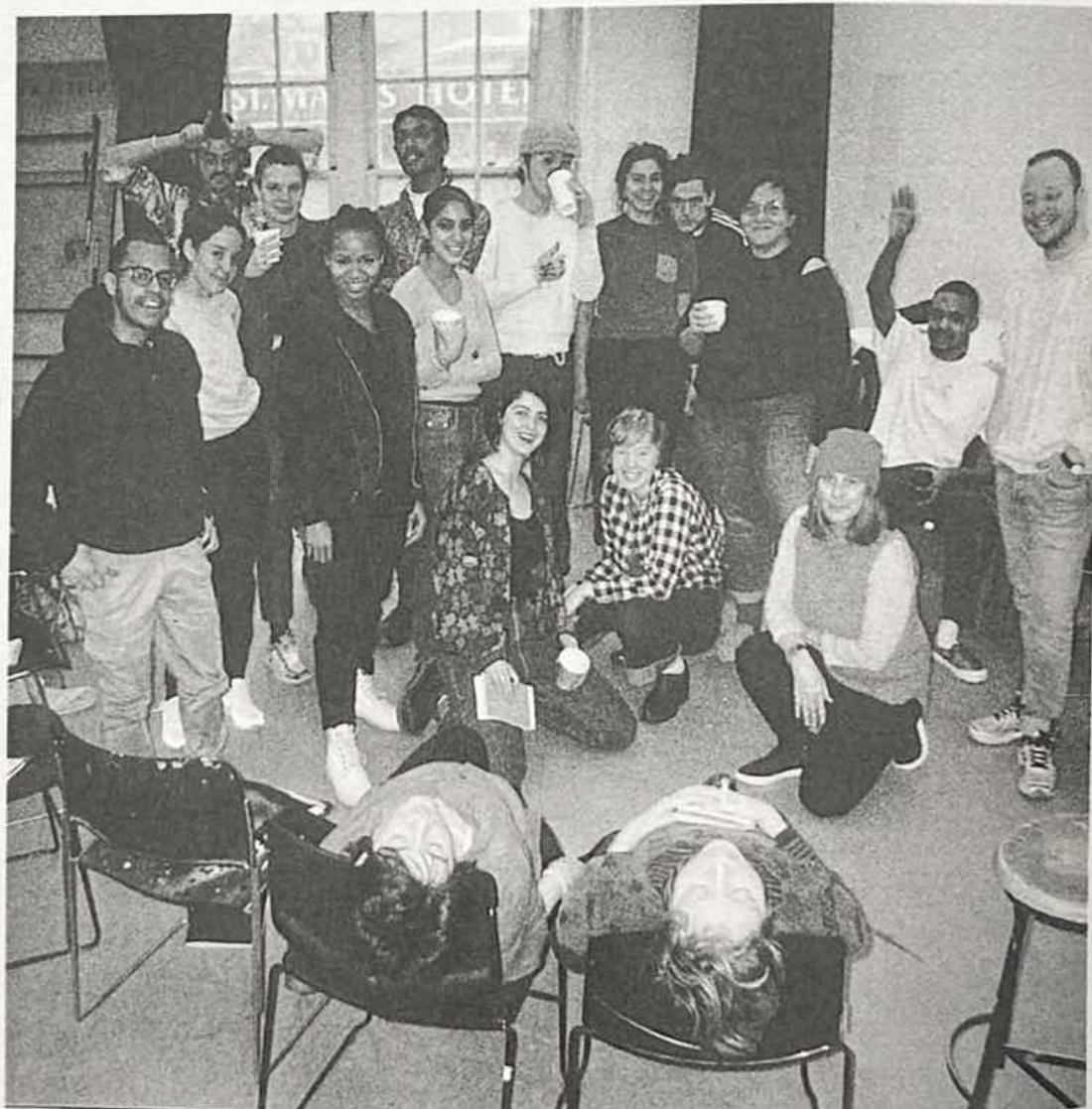
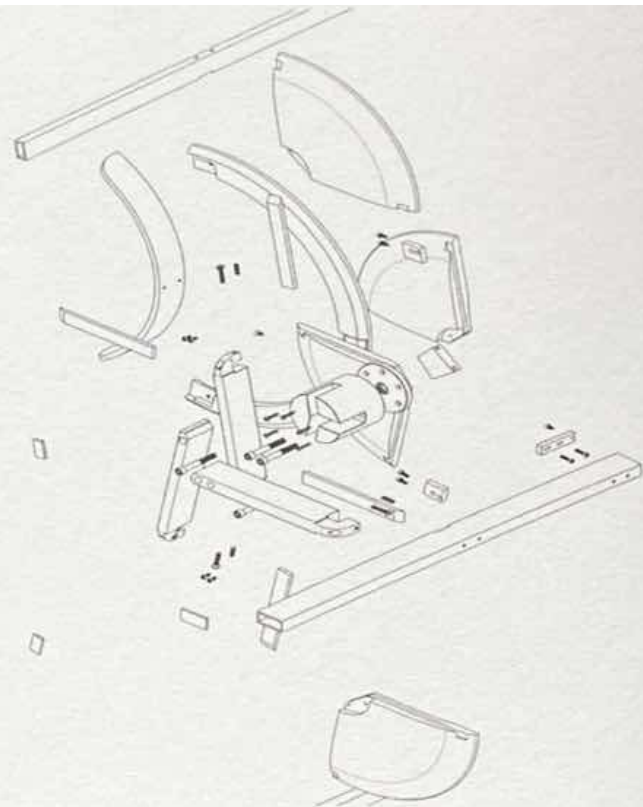
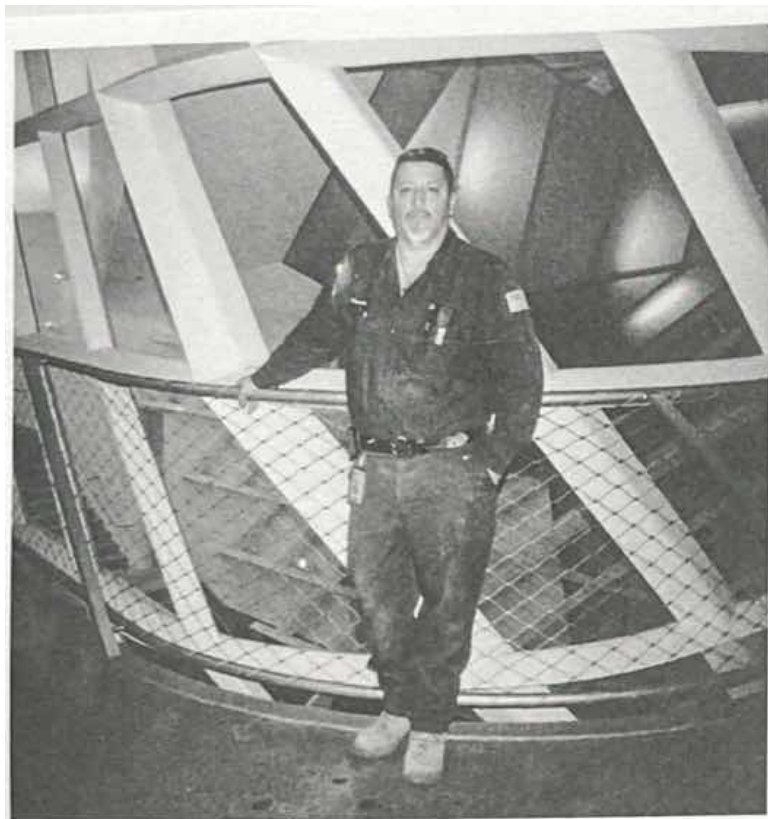


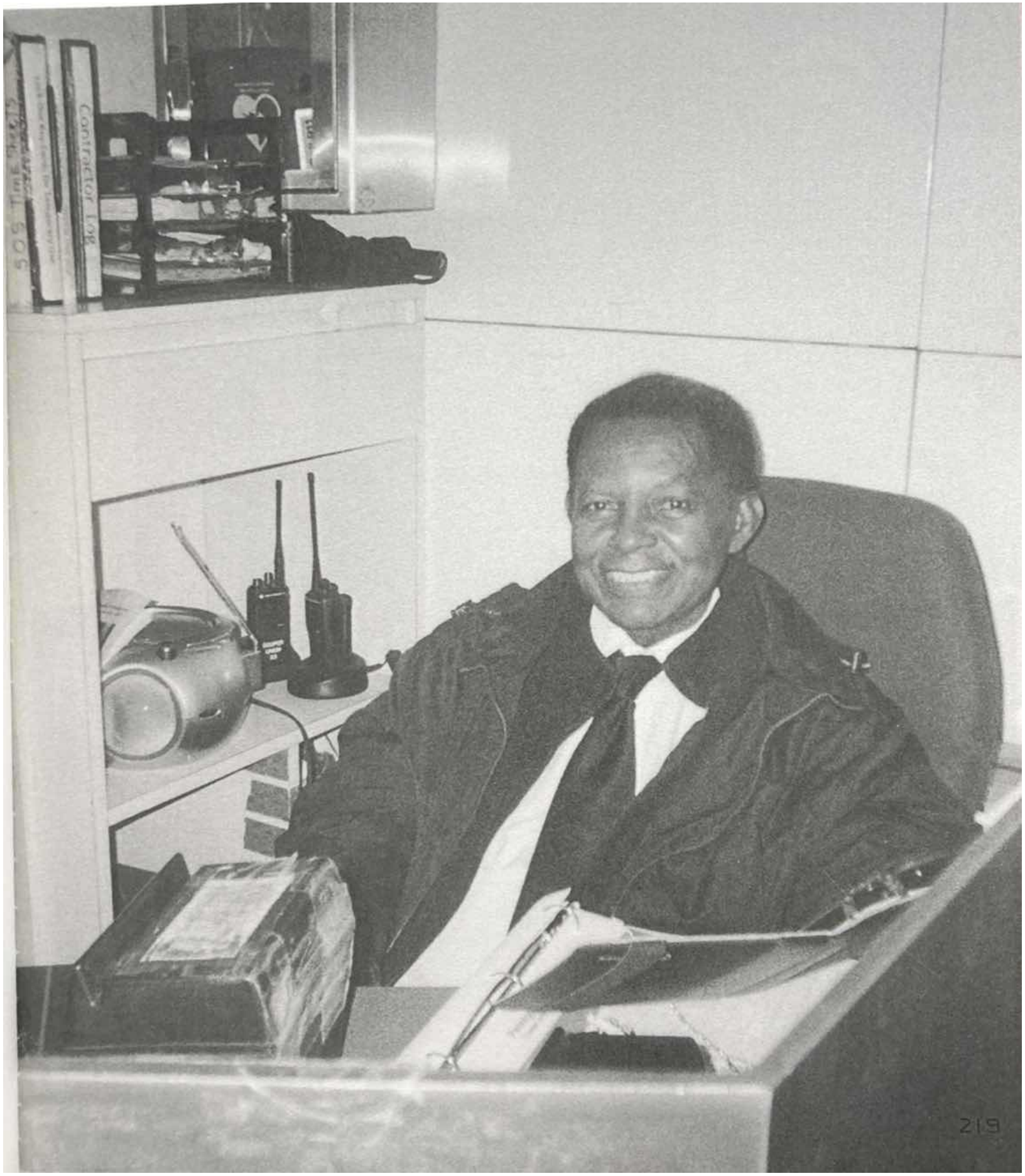
FLUID MEASUREMENTS



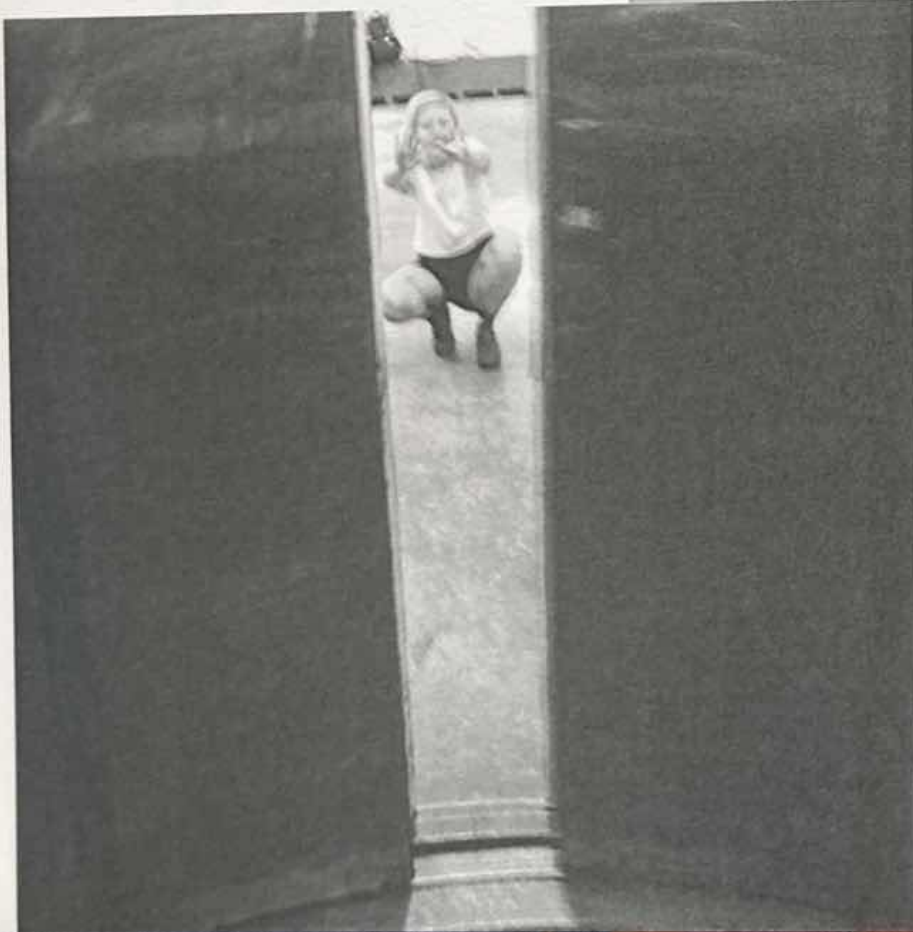
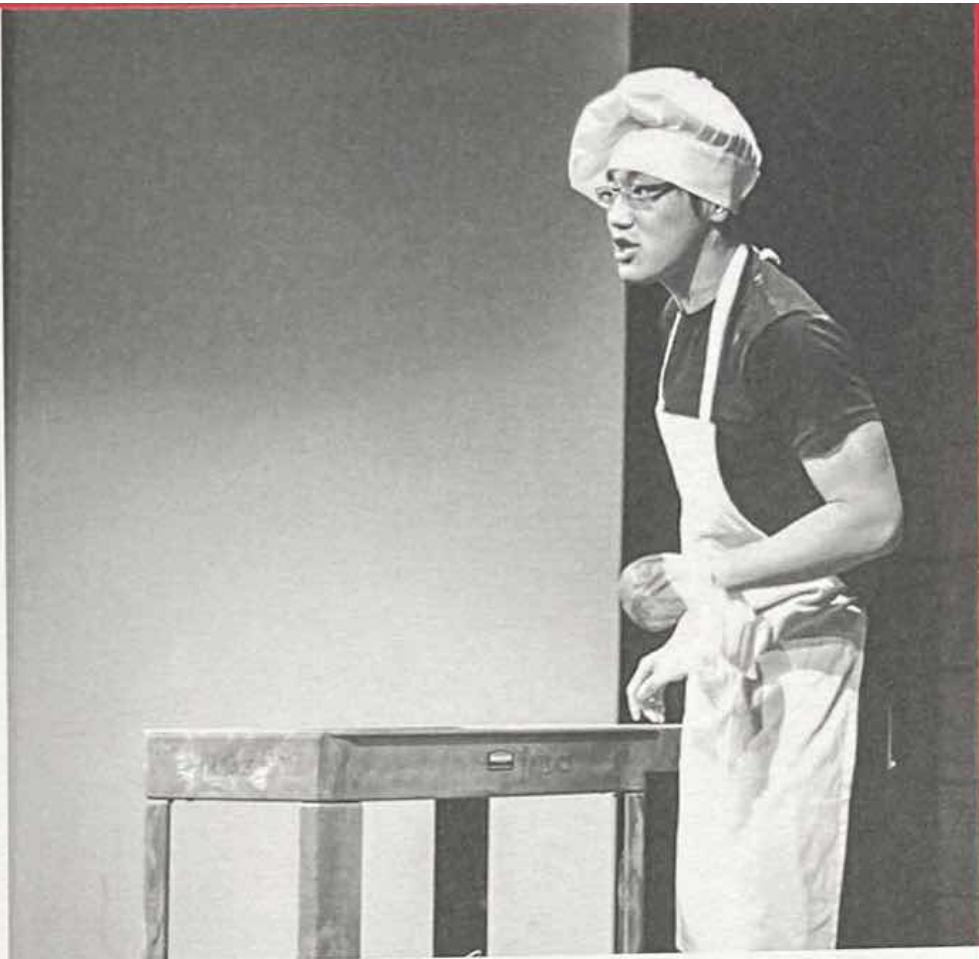


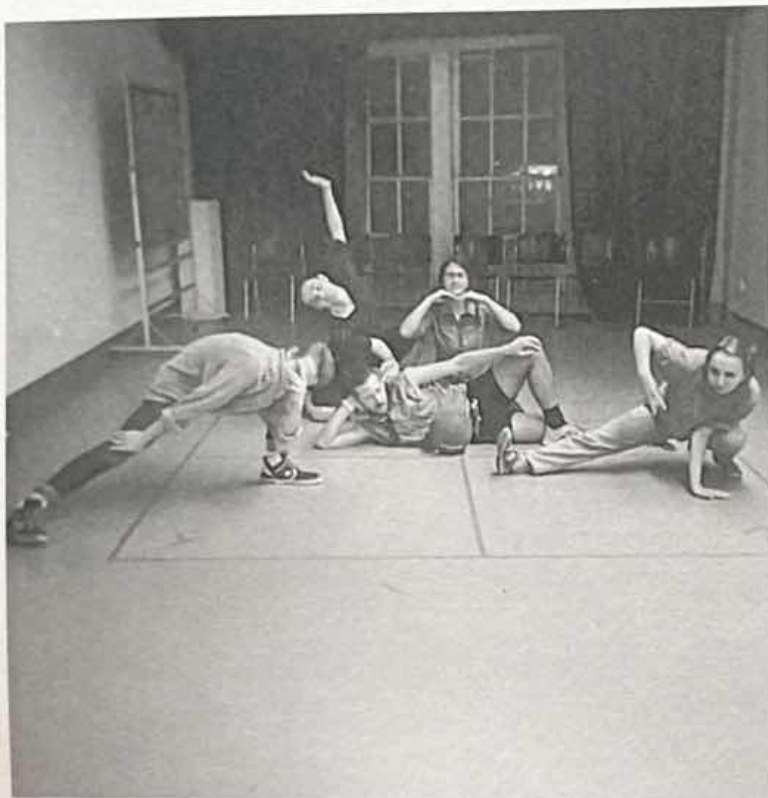


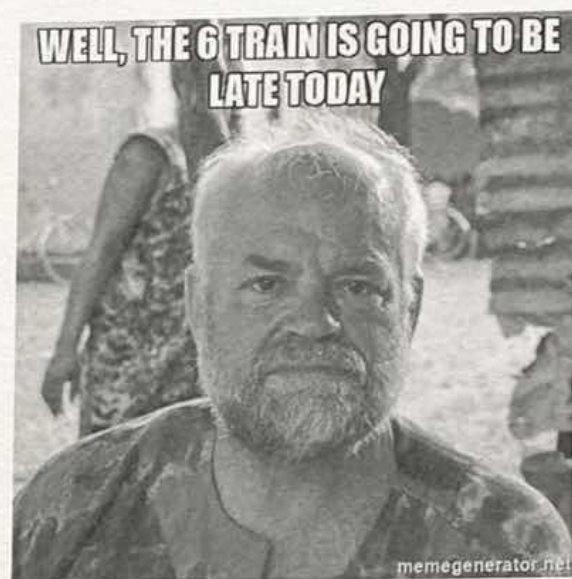
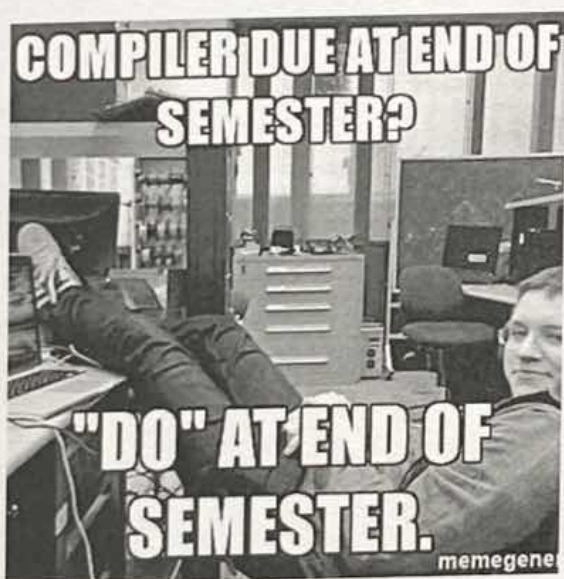


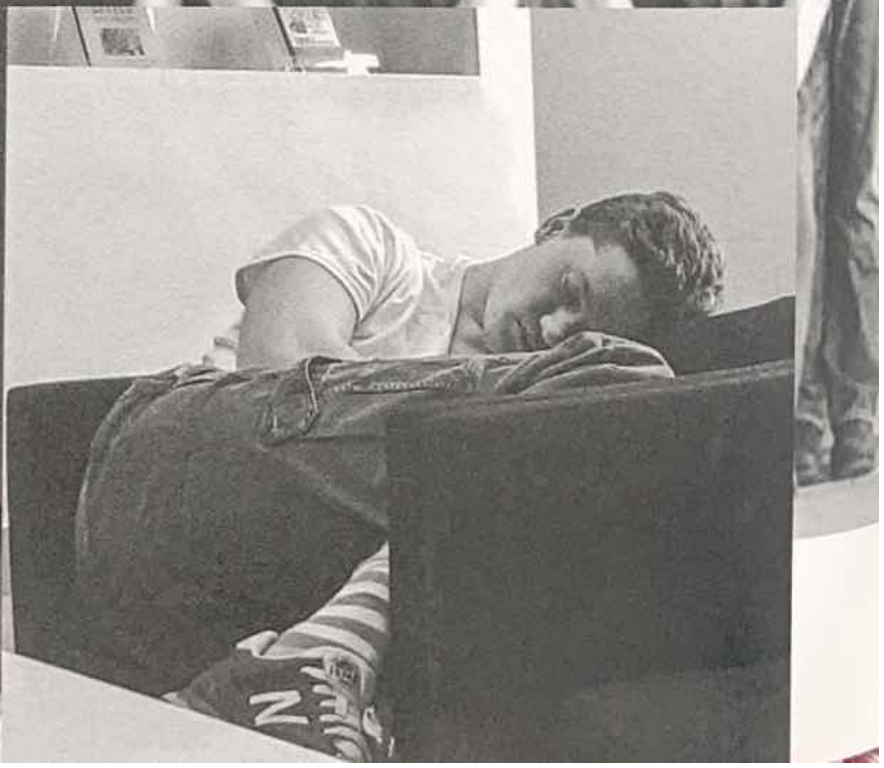
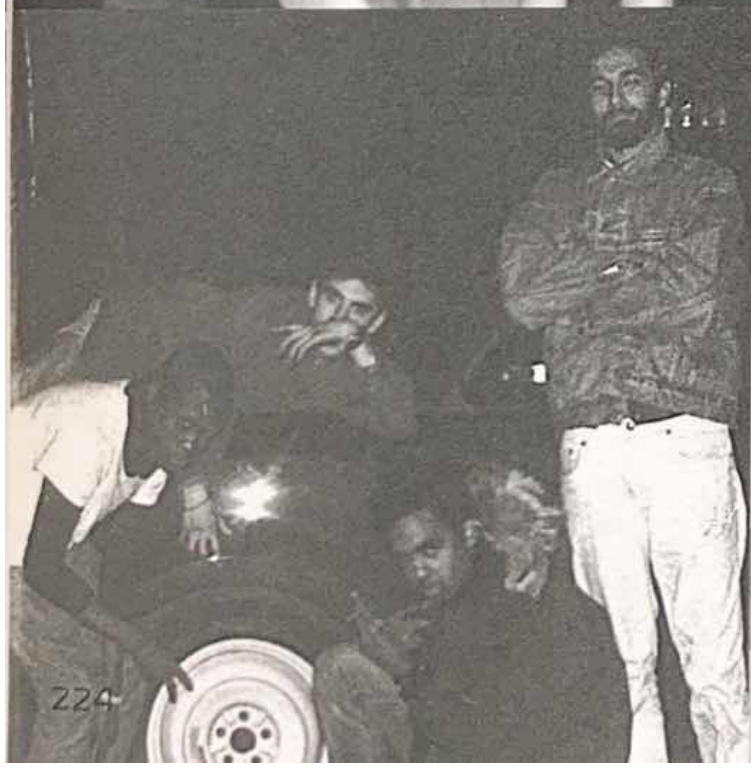


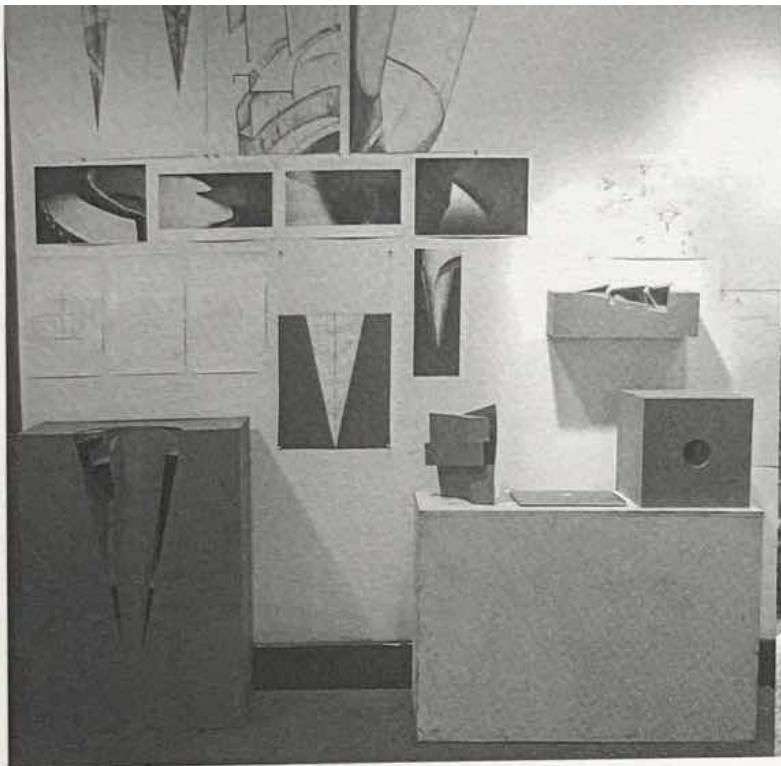










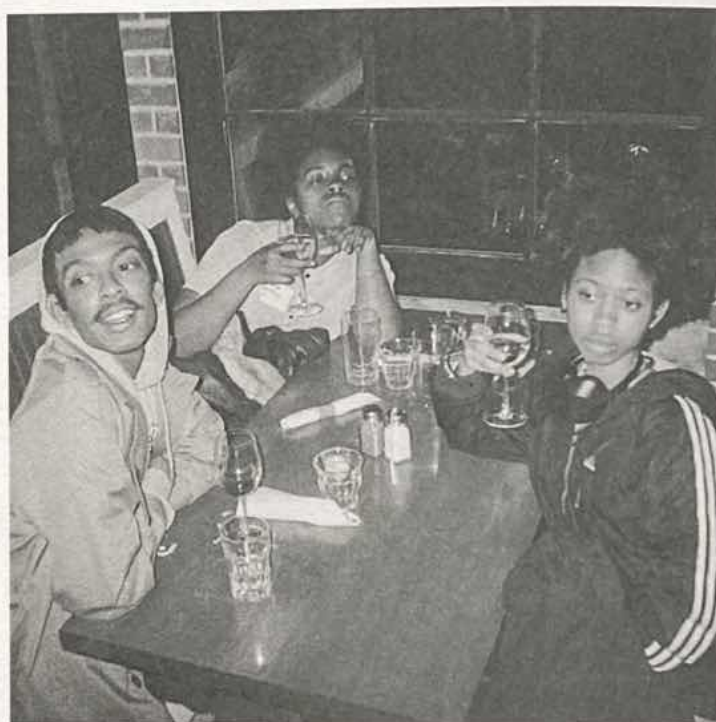


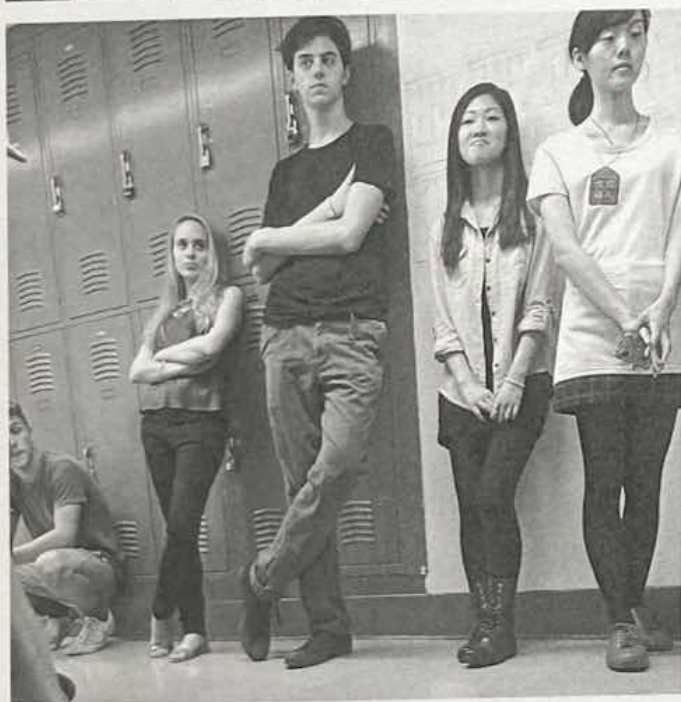
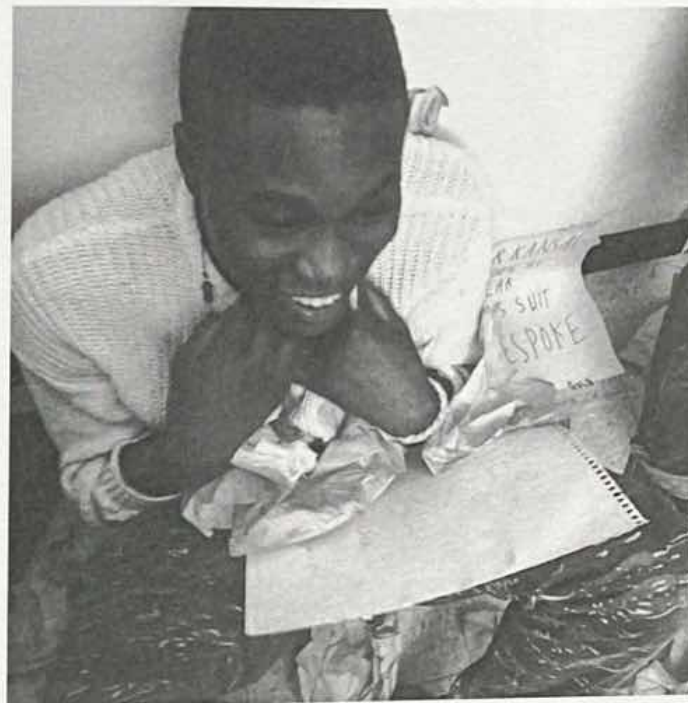
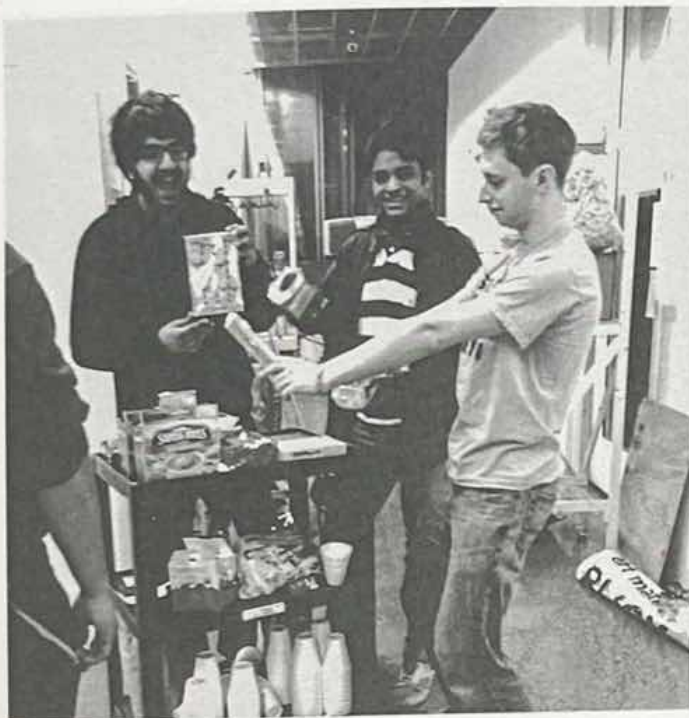


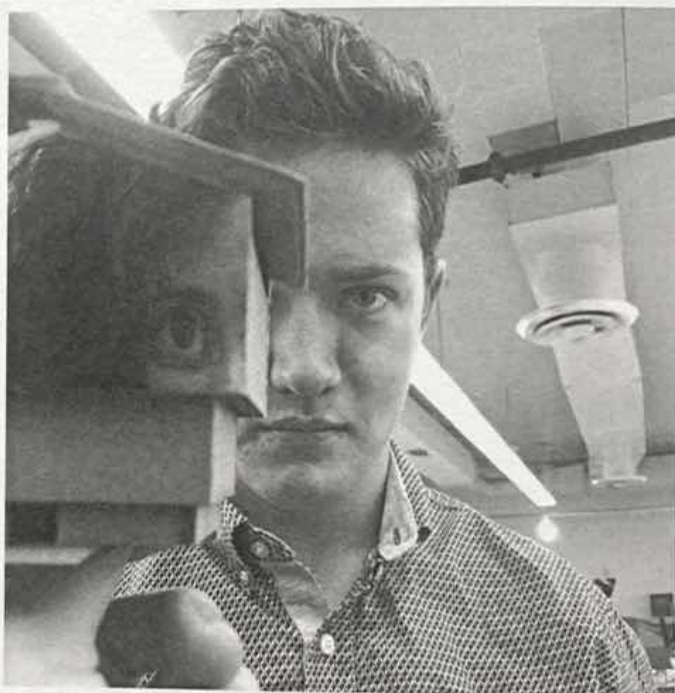
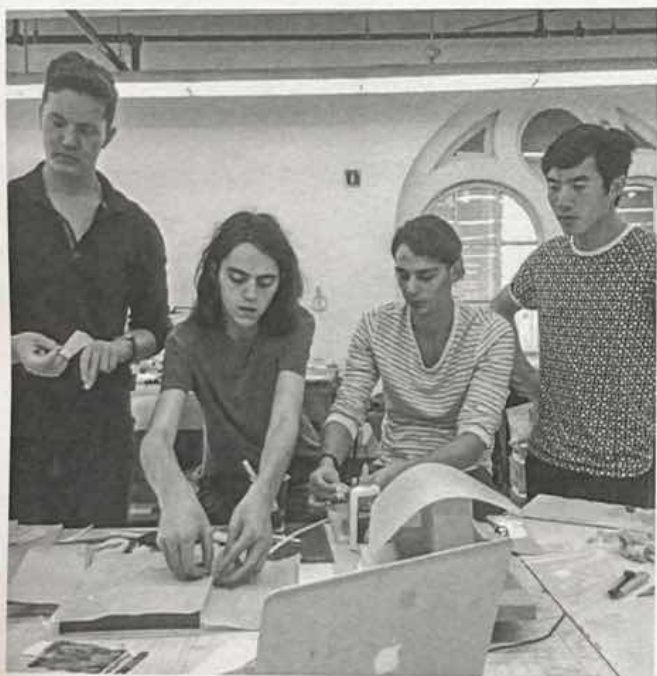


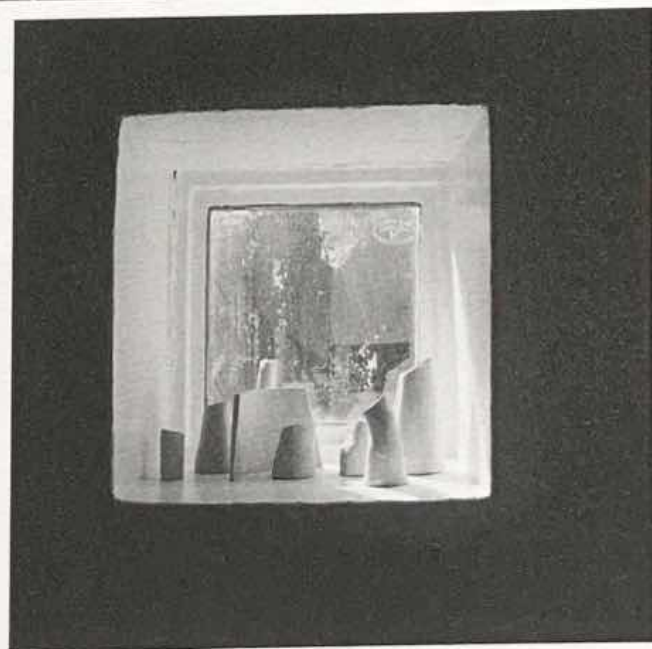
**COLONIAL
STEEL
CORP.**



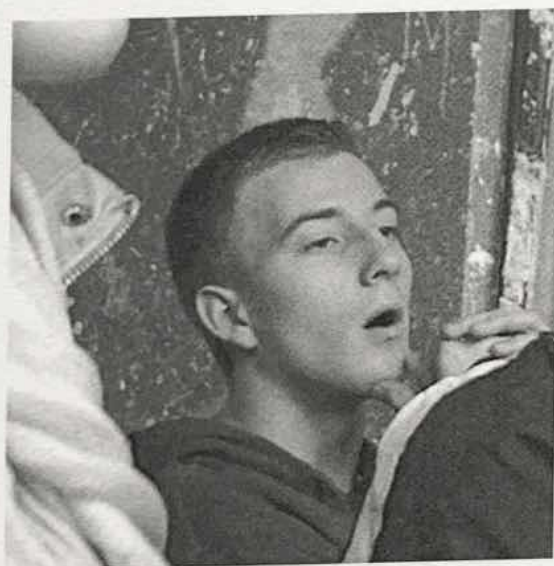




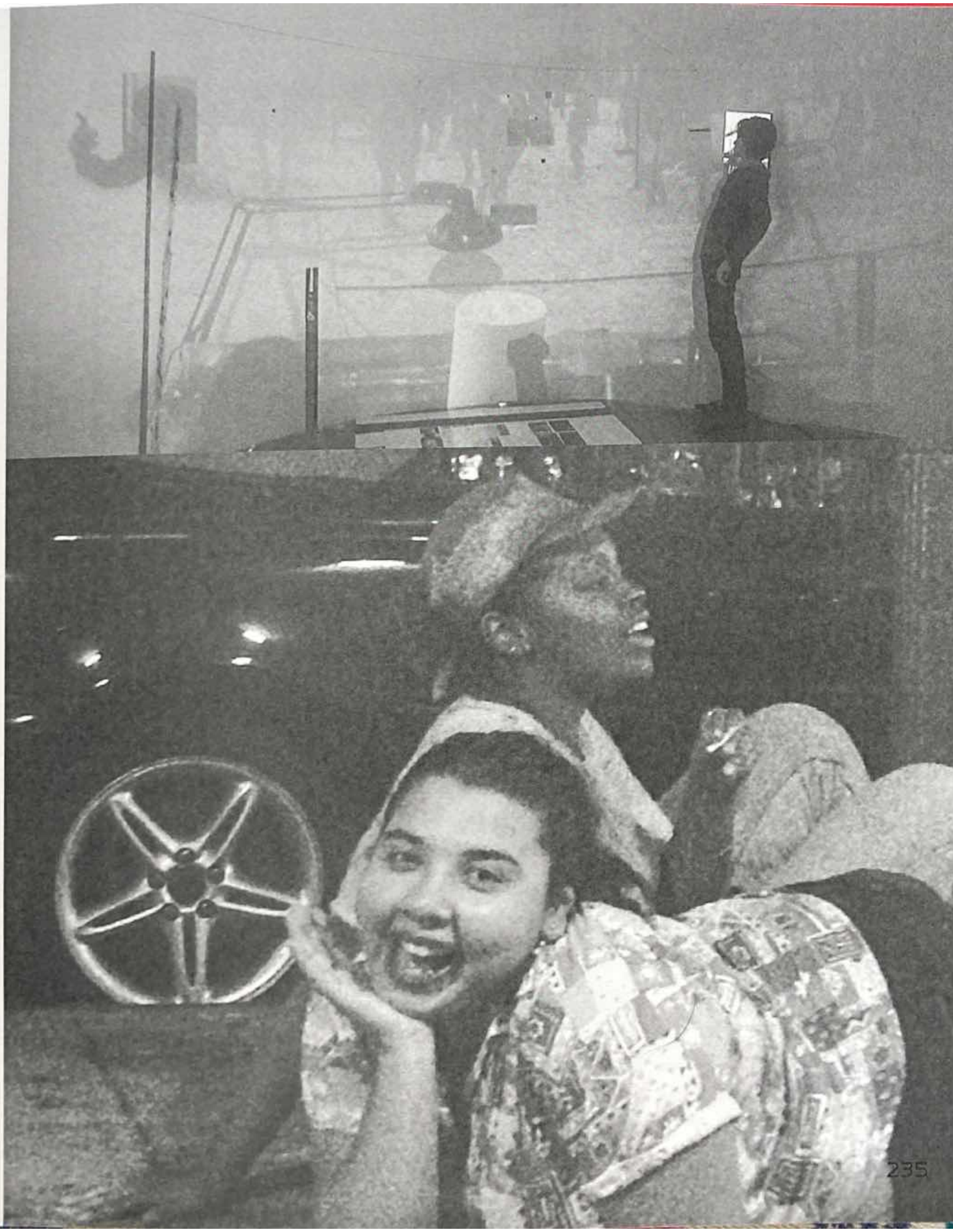


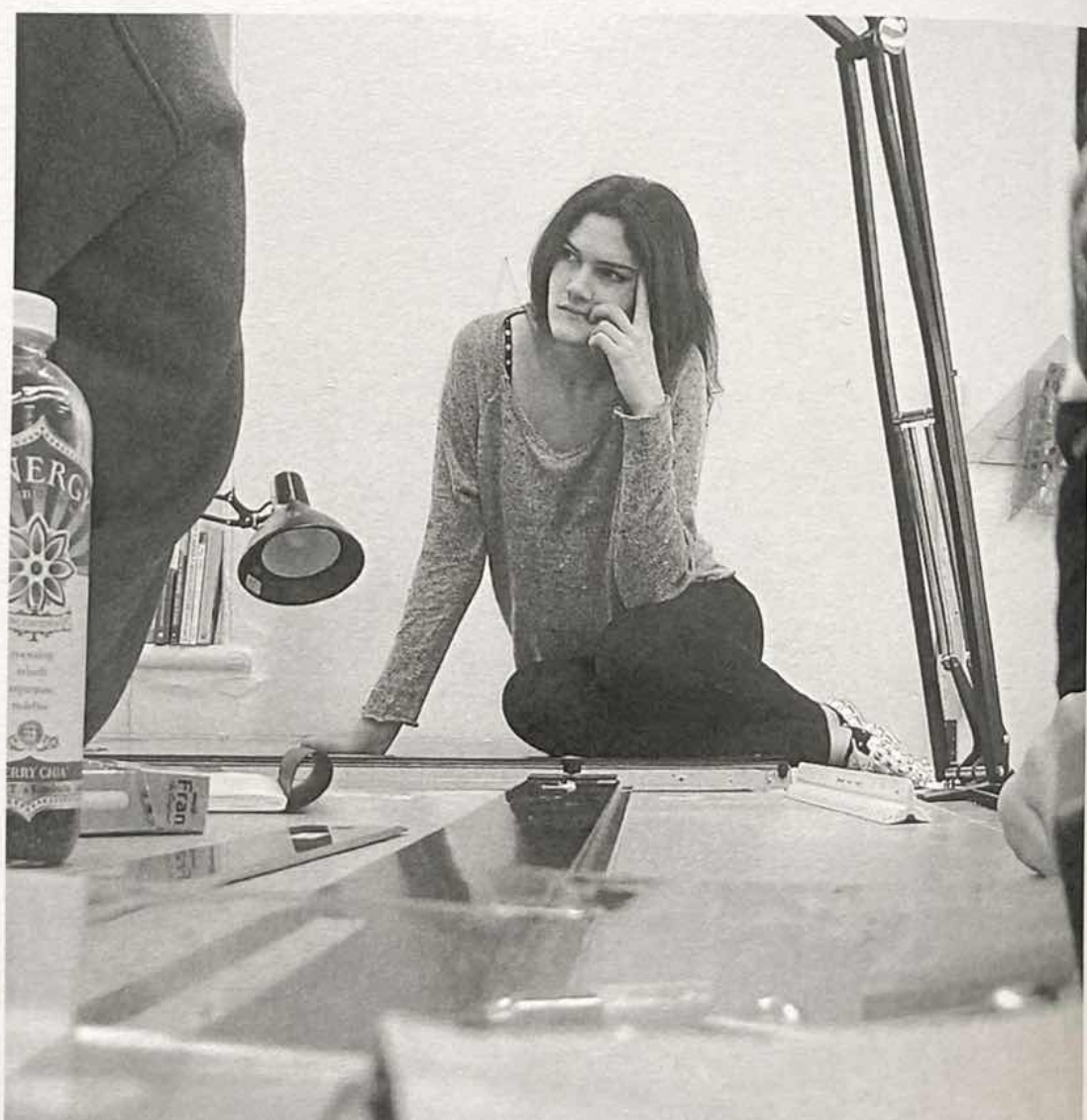






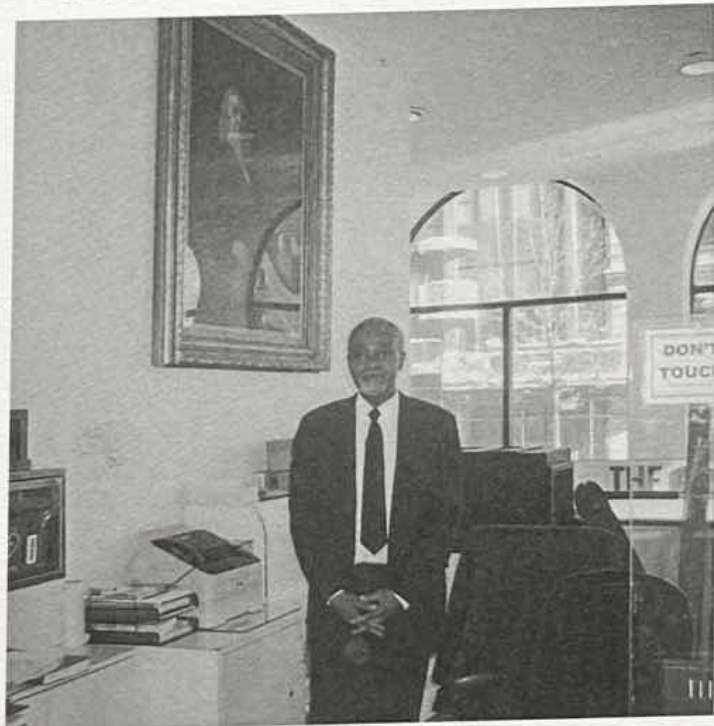


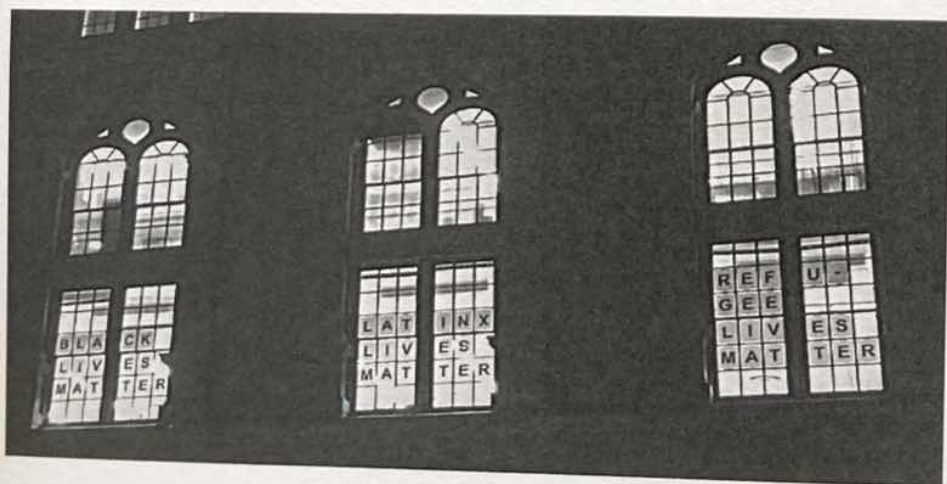
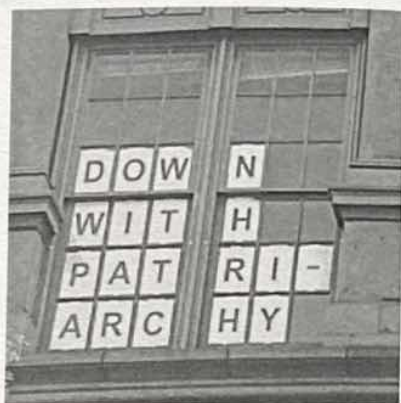
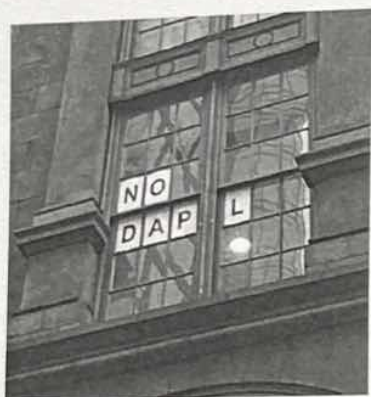


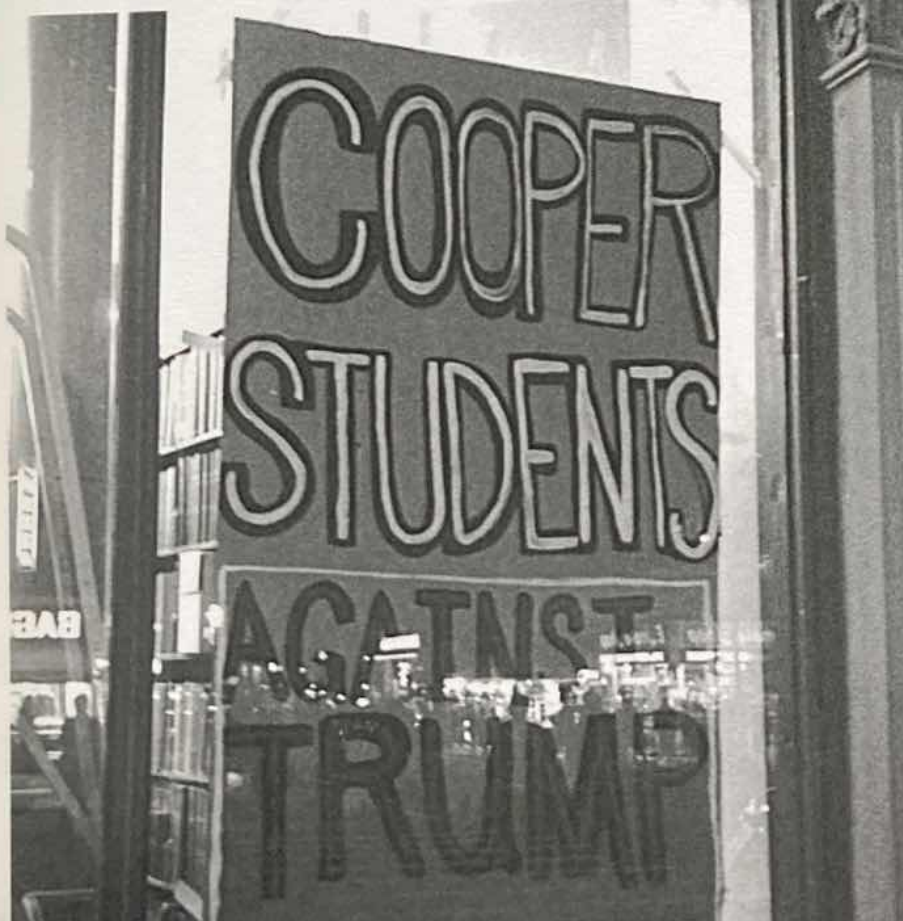
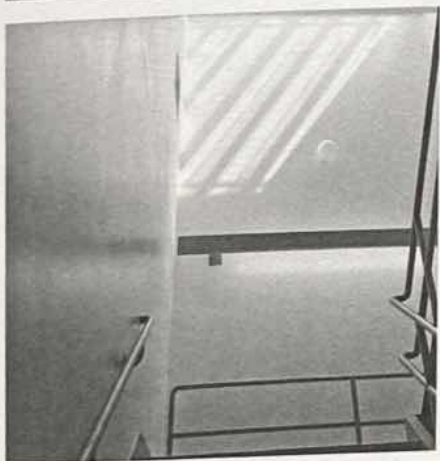






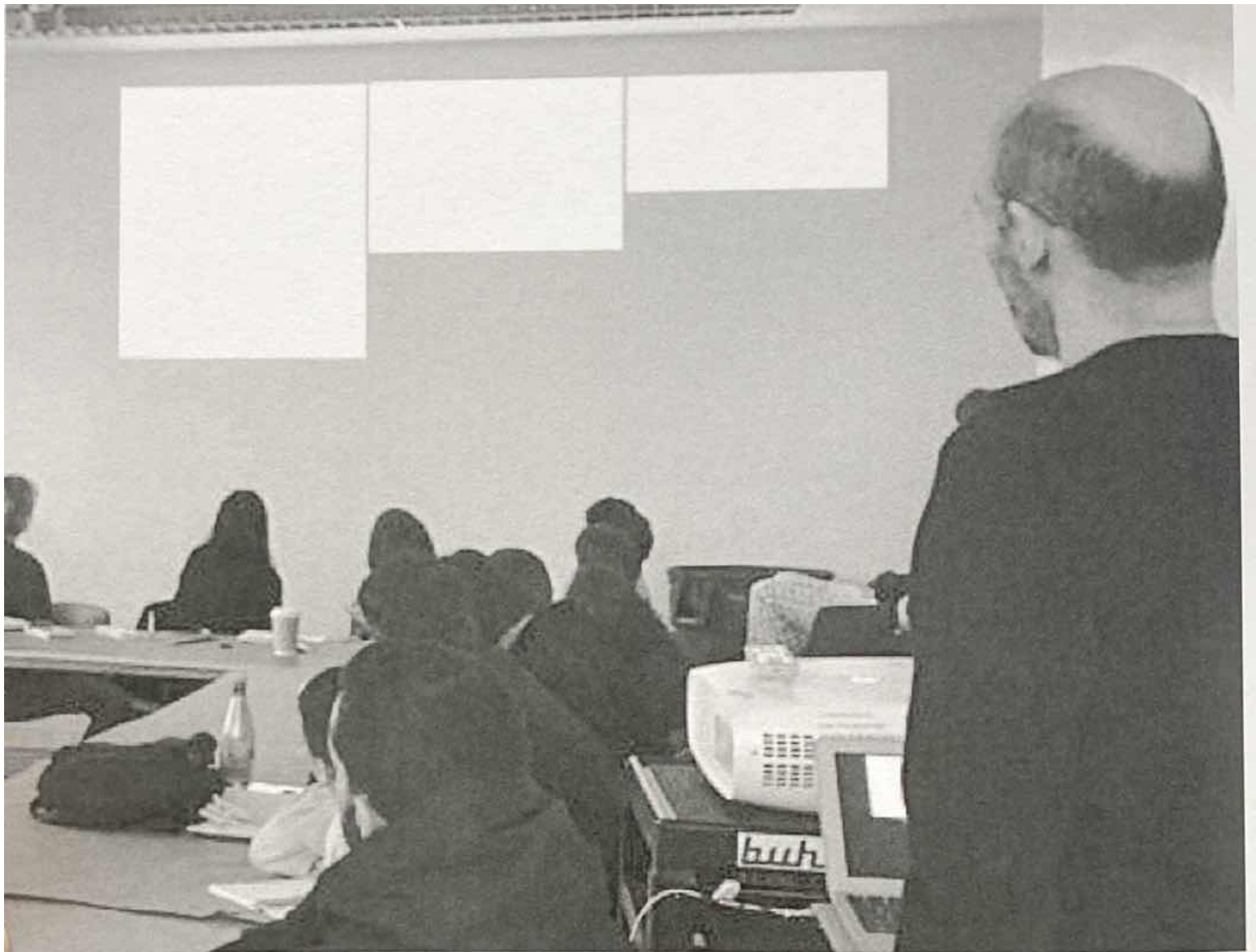


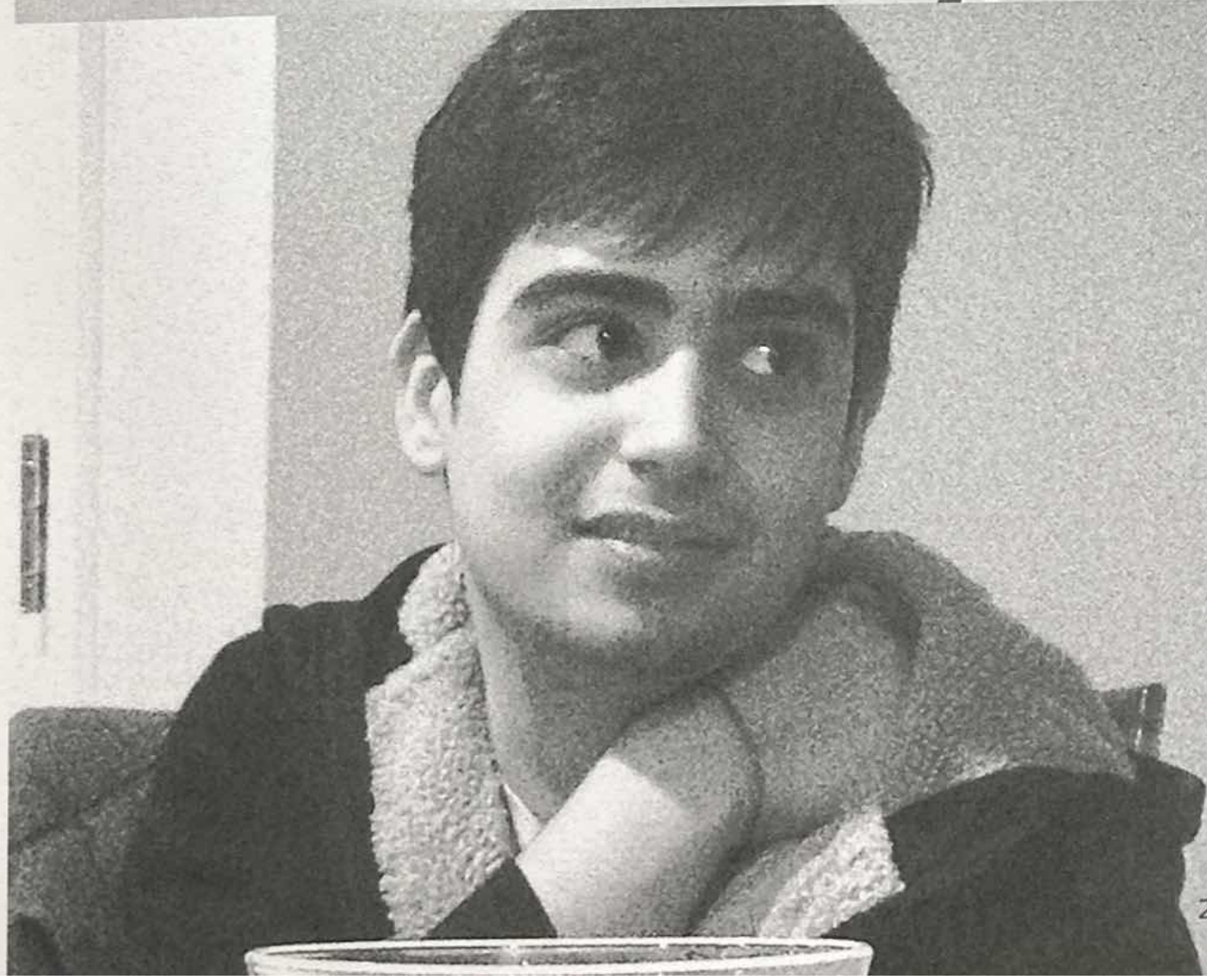
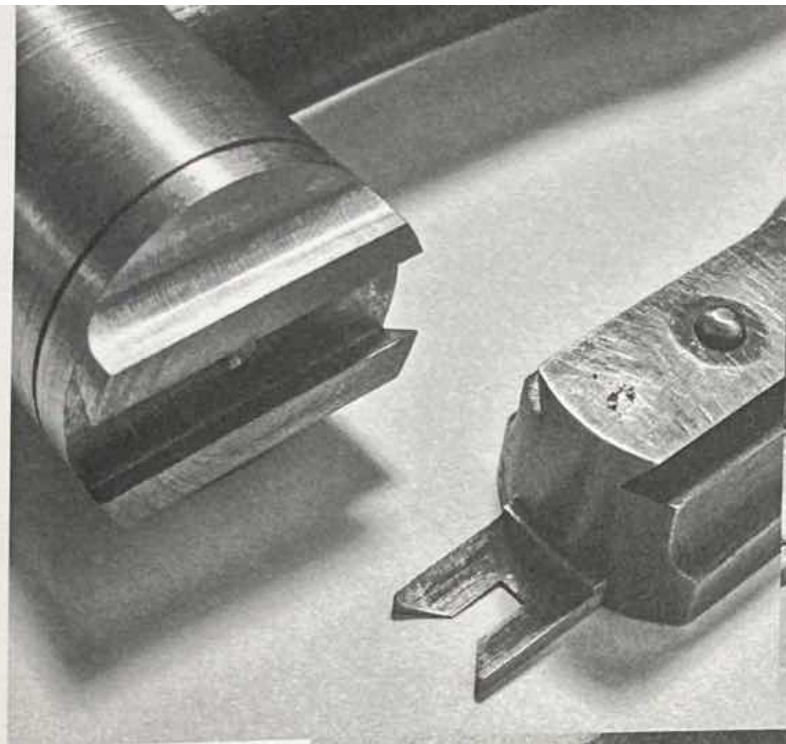


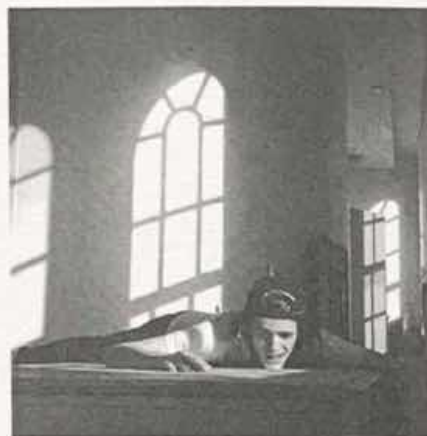






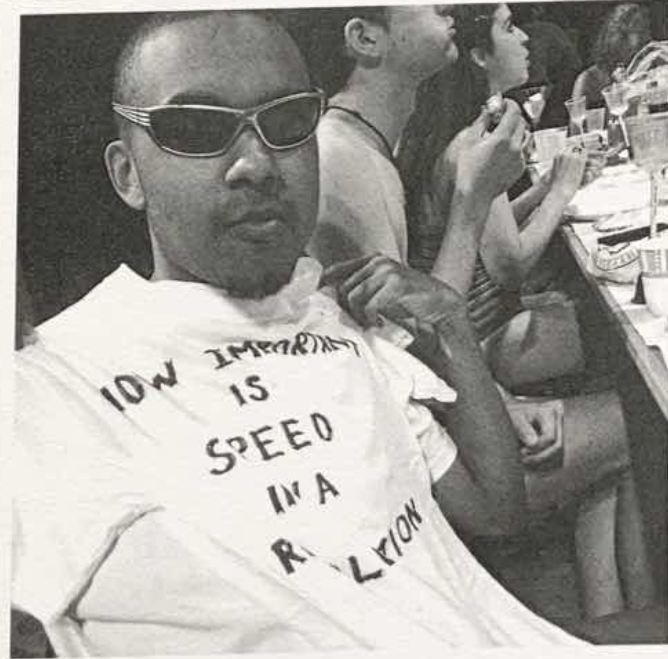




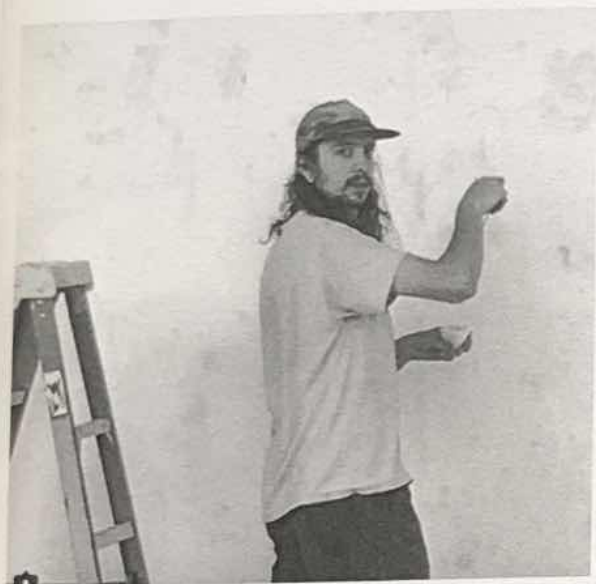


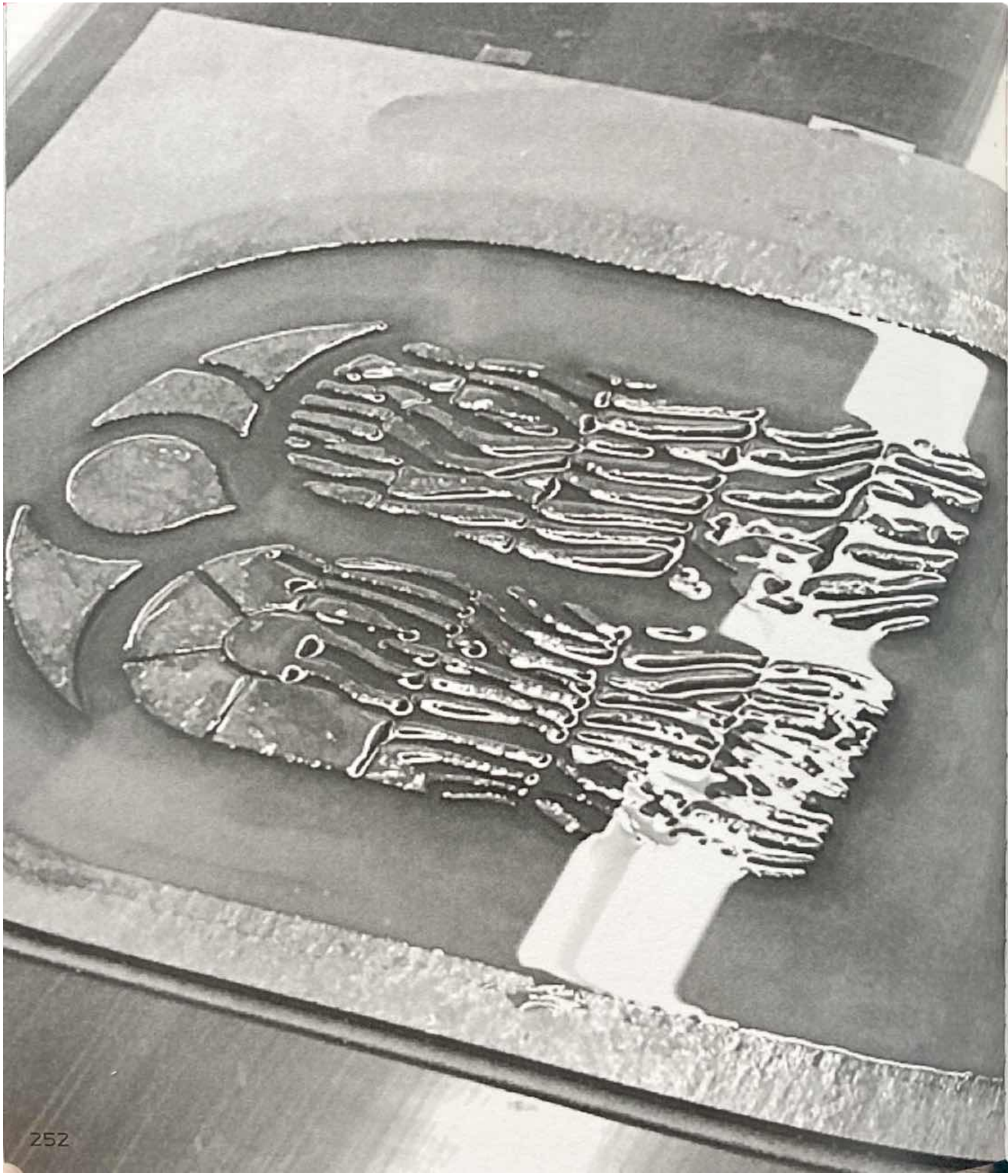


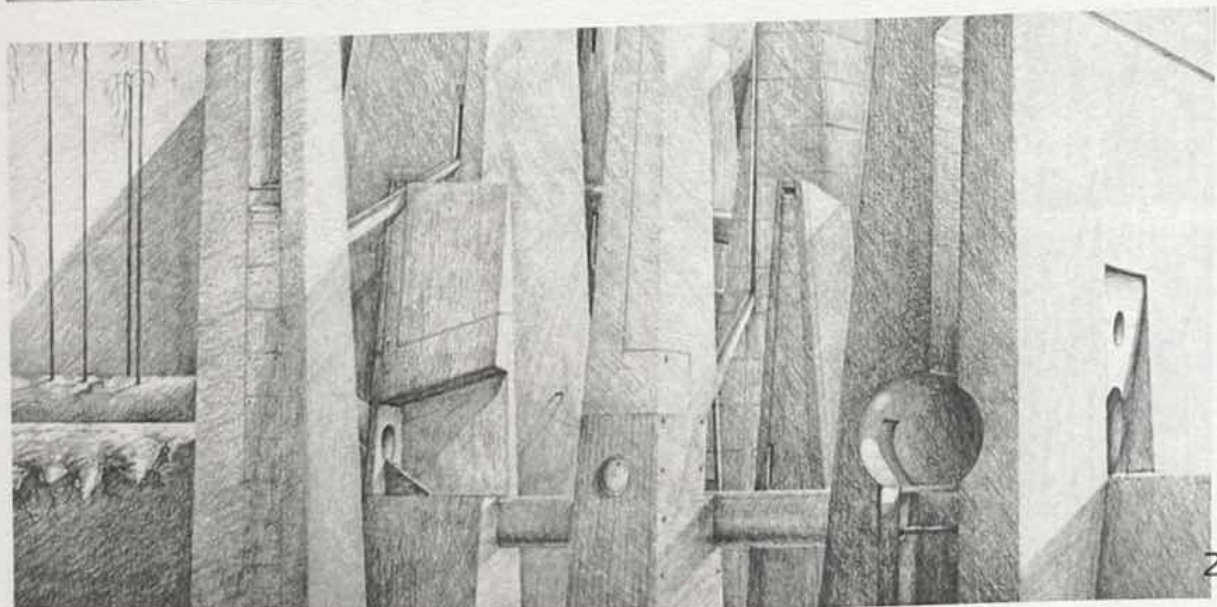


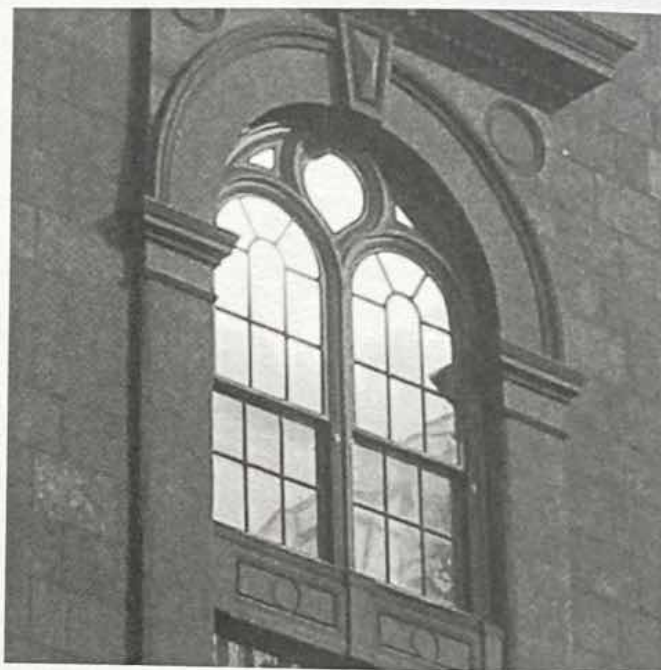
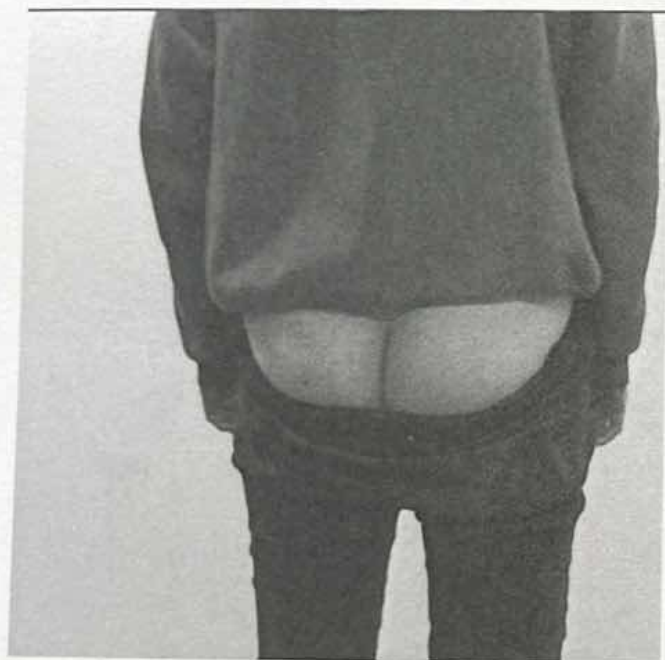


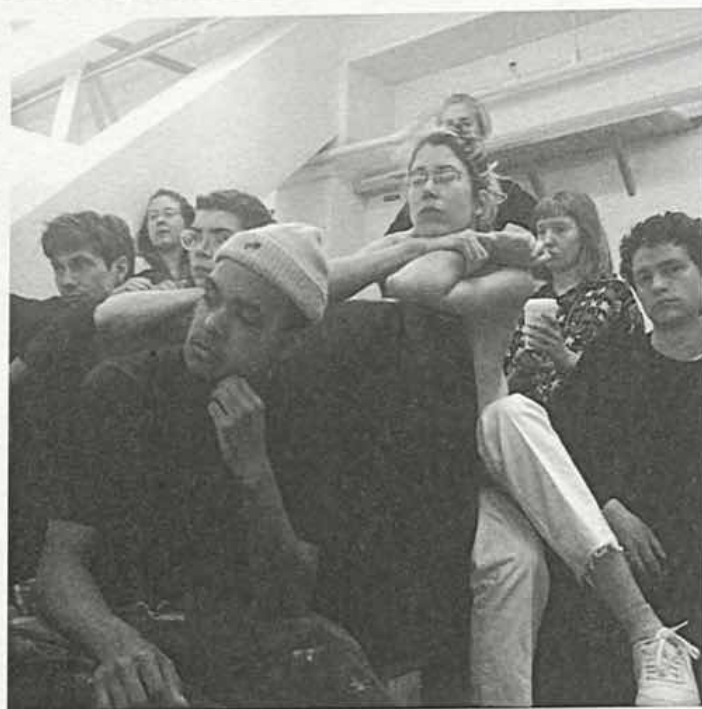


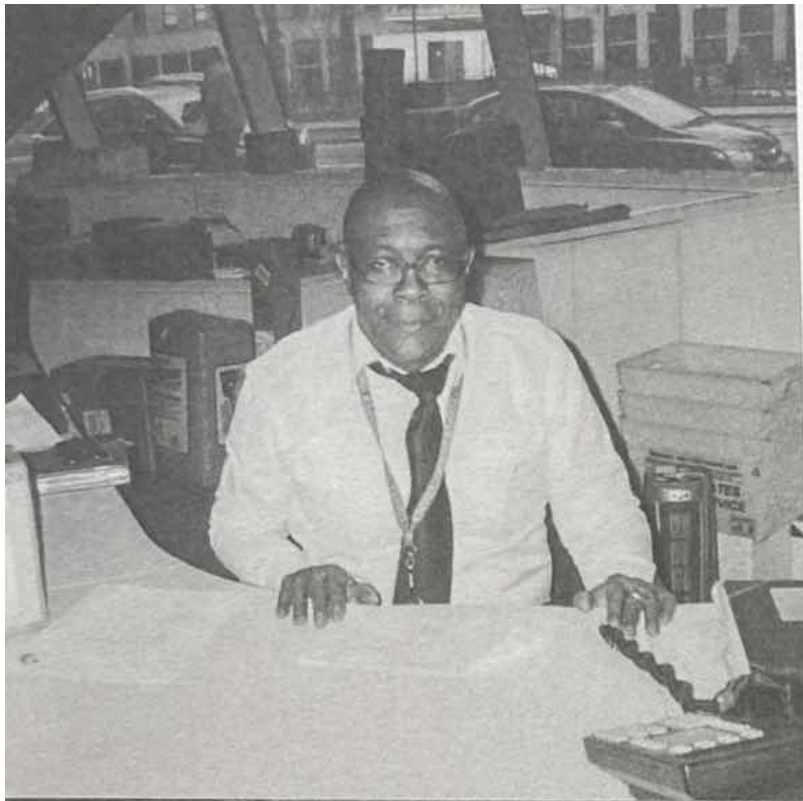






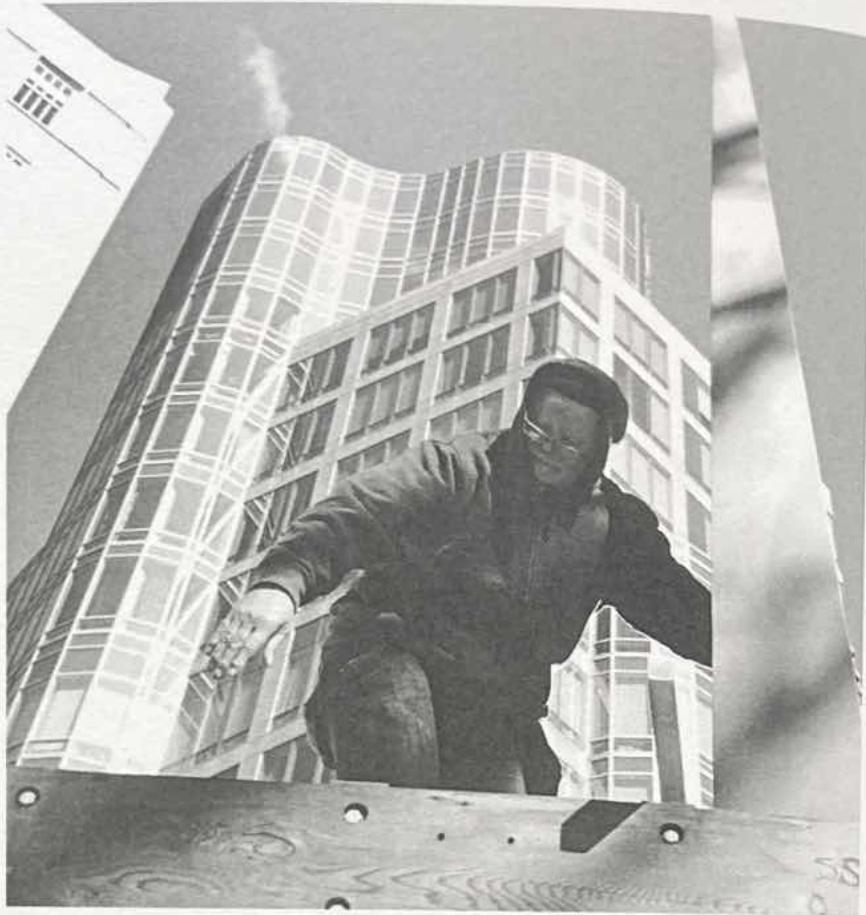


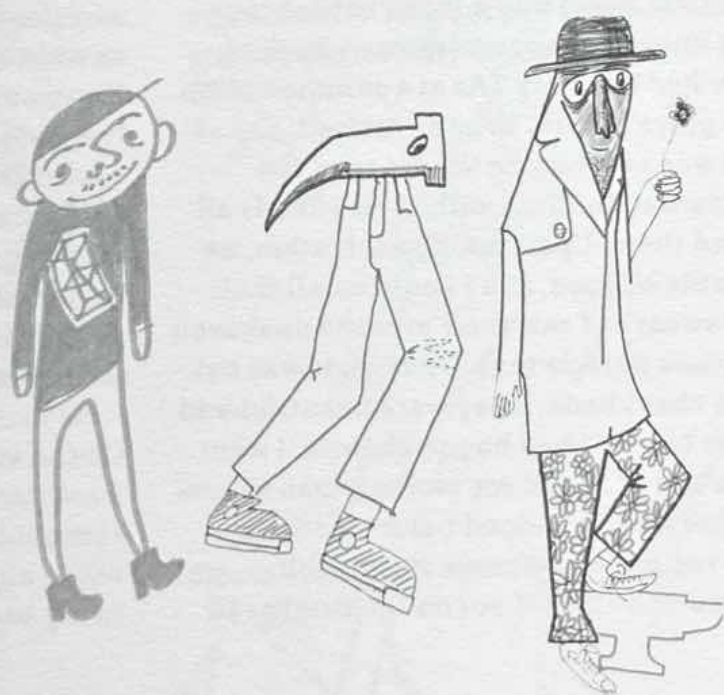






From the 1976 Cable ▼







When I found out, I was in a world history class with freshmen and sophomores (I was making up a credit to graduate). I was checking my phone every ten minutes and finally it came. The minute I saw it, I no longer saw it because I was crying. My teacher asked me if I was okay and a girl across from me gaped, figuring it out, "oh my god she got in." I picked up my bag and ran out of the classroom and across campus to the visual arts building, rushing into the director's office, heaving with salt water, "I did it!" She hugged me with a mother's embrace, and a sense of fulfillment ensued for the last month of high school.

When I arrived, I was in a gold mini skirt with black tights and a black ruffled top. I only knew two upperclassmen, both of whom had been my TAs at a summer camp a few years before. When I arrived, one of them was perched on the stoop of the Foundation Building with their friends all around them. Upon seeing each other, we excitedly hugged, and I could smell their body sweat as I saw their armpits unshaven in a black muscle tank. Their hair was cut to the cheekbone. They were beautiful and unlike bodies I had hugged before. I went home and changed my clothes: jean shorts, sneakers, and a striped t-shirt from the boys section of a vintage store. I felt excited and alone. I put on the bright red

lipstick that my best friend from boarding school gave me before we parted, and went to my first class feeling hot as fuck, legs criss-cross-apple-sauce while Dennis Adams lectured for four hours. We went around and said our names, where we were from, who our favorite artists at the moment were. In my outfit I was confident: "I'm Emma, I'm from a boarding school in Michigan, I'm into Laurel Nakadate and Isamu Noguchi's set pieces for Martha Graham." He told me I would like his class.

The majority of my first semester was spent at BHQFU, going to parties, and spending the entire day before my drawing and 2D class locked in the dorm with my roommates, finishing the assignments. During this time, countless—truly countless—conversations were held with my peers, discussing how we felt about the institution we barely knew, given it's current political climate. I started out quite active, going to all of the Free Cooper meetings, spray painting over Banksy outside of the NAB, glaring at the Fish House, wishing Jamshed wasn't living there—until I made a decision: Since the administration was not in support of the utopia I craved, I would not put my effort into. I would start putting more effort into my classes, my peers, my teachers, the people in the school who were not the institution, but my partners in education.

On the night of that decision, I, in dramatic freshmen fashion, decided to cut an entire ream of hot pink paper into hearts. Around ten at night on a Friday I stuffed them in my bag and, not knowing where the

security cameras were, proceeded to toss the cut-outs down all of the stairwells with a pounding heart. I came home with adrenaline pulsing in me; the only feeling I was capable of was infatuation with the idea of loving something that no longer existed: The invention of Cooper I had conceived of before I came.

Everyone at this school has their story for, 'where were you when you got in?' but I think a more revealing question for recent years has become, 'what do you think you just got into?' A free education? A half-off education? A community of like-minded people? A community of 'genius?' An institution that will grant you financial security after graduation?

I thought that getting into Cooper would mean that I was better than everyone else and that it would always stay that way—meaning, after I graduated I would have no trouble getting jobs or residencies because having Cooper Union on your resume was the Golden Ticket of the world. As someone who is about to graduate, I can assure you, none of that is the case. Cooper is not a free pass to life, it is the opportunity to try. It is free studio space, the grouping of bodies in critiques, the stairs for smokers, the green room with a piano and safety to yell, the stage with its histories and ghosts, the chance for an exhibition, the lobby for having parties, the couch for naps, the communal sketchbook, the neon stairwells, the candy in the library, the professorial offices for chatting, crying, and drinking wine.

It is the arms of someone you barely know, revealing a desire for a kind of being you'd never realized you could be before.

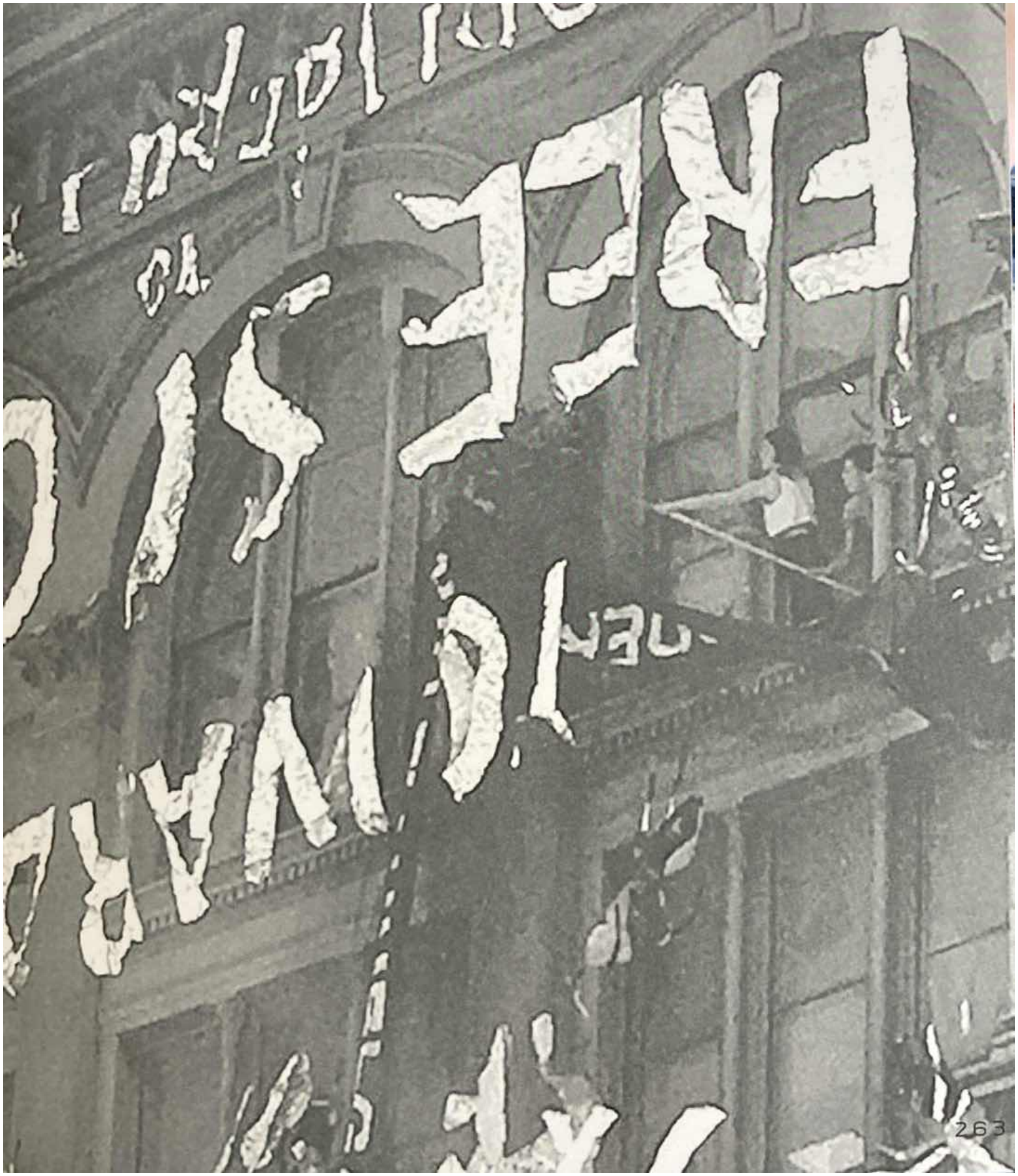
It is the experience of education without financial consequence, revealing a desire for knowledge and freedom you'd never realized you'd needed before.

When the person I initially hugged had their senior show, I signed their book with something along the lines of, "Thank you for continually teaching me." After, I purposefully contorted my initials so that they would not know who had written it. I was embarrassed at having not known and at having learned. But, as I leave, sentimental, introspective, curious and scared as ever, I no longer share this timid repose. I whole heartedly sign off to the person hugged, to the peers and teachers who have supported me, to the idea and actuality of free education, to The Cooper Union: Thank you for continually teaching me.

-EFH

Emma Faith Hill





FAMOUS MONSTERS OF THE

School Spirit

Einat
The Vampiress

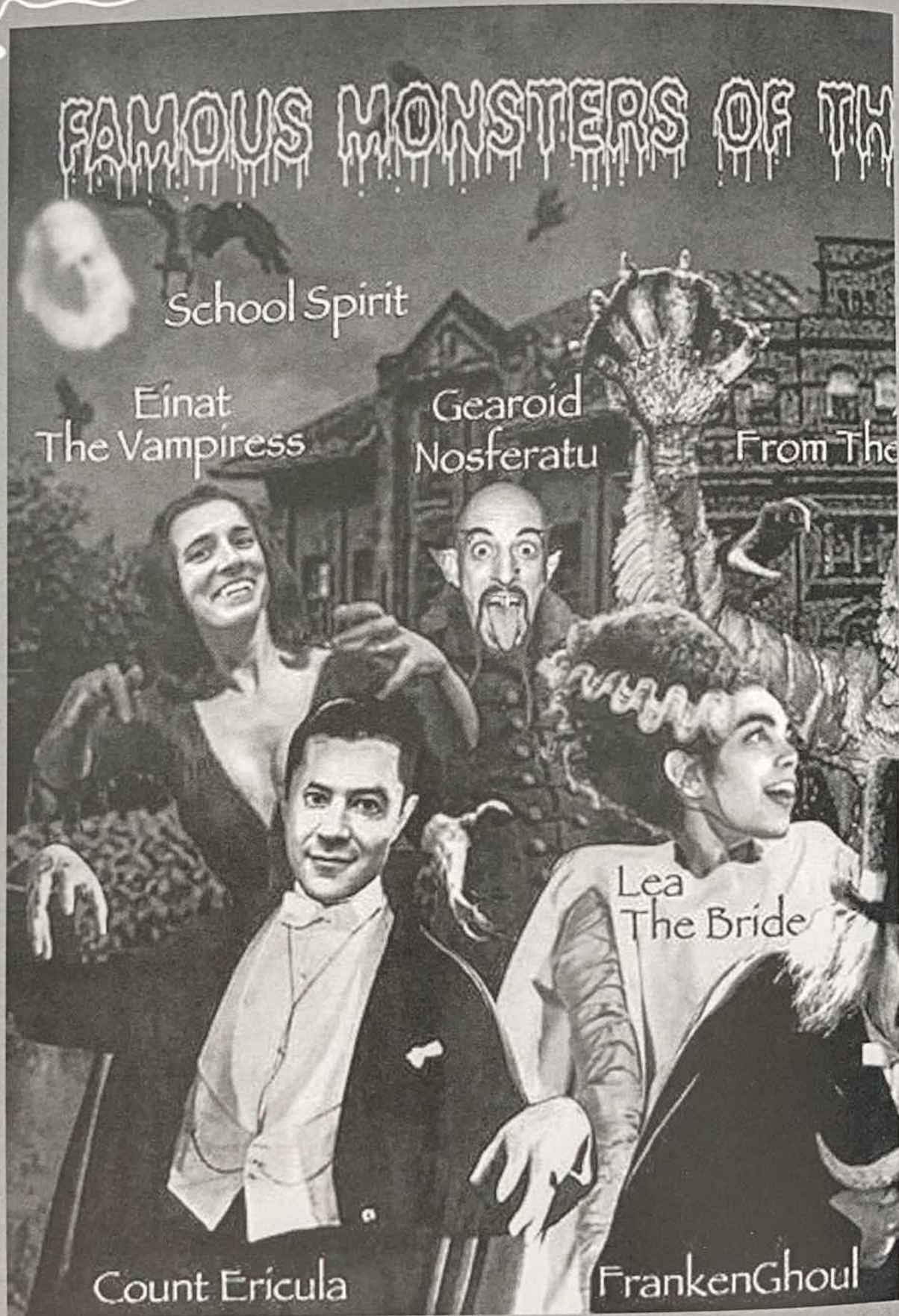
Gearoid
Nosferatu

From The

Lea
The Bride

Count Ericula

FrankenGhoul



Anna

THE SCULPTURE SHOP

2016 ~ 2017

Andy
The Shop Lagoon

Anna
Munster

Kevin
The Werewolf

Dax
The Mummy

Joe
The Monster

houl





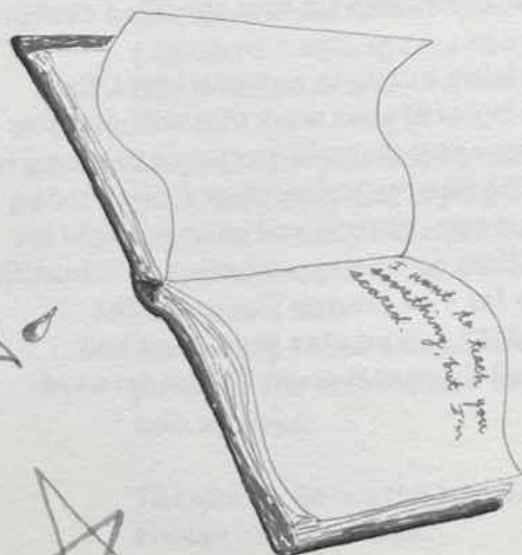
It's Nov. 8th
But I STILL
DON'T KNOW
IF IT'S
HILLARY or
Donald...

Can't we just
get all along?

WE NEED TO HAVE MORE PARTIES

Sex

BEST FRIENDS



Students, Faculty and Staff,

Welcome back to a new year, a new semester, and a new chapter at The Cooper Union. I am eager to work with all of you to build on Peter Cooper's tremendous legacy as we collaborate to shape our future.

As we welcomed everyone back to Cooper Square this morning, my family and I enjoyed meeting many of you for the first time and saying hello to familiar faces that I've gotten to know over the last few months during my informal transition to Cooper. I look forward to meeting many more of you in person as I continue to get to know our Cooper community, learn from you, and engage in our work together.

We will have an opportunity to gather as a community next Tuesday (January 24th) in The Great Hall from 12:15 - 2:00 p.m., and shortly thereafter we will make available a schedule that details a variety of ways in which we can come together to learn about and with each other. From informal breakfast and lunch gatherings, president's office open houses and office hours, and round-table discussions focused on topics of particular importance to The Cooper Union, we will spend this semester getting to know each other, rediscovering Cooper's many strengths, and understanding the challenges we will overcome as we endeavor to return to full tuition scholarships for all students while ensuring The Cooper Union's long-term financial health, academic vitality, and civic leadership into the 22nd century.

In the meantime, I look forward to the rising bustle in our corridors, the intense focus in our labs and studios, the fruits of your work that will energize our community, and the words and discoveries that will push our thinking in The Great Hall. These are what make The Cooper Union what it is—a living laboratory that has advanced and shaped our country and civic thought for over 150 years. In this era of sensationalism and the questioning of scientific consensus, I can't think of a better time for The Cooper Union for the Advancement of Science and Art to lead. Thank you for your trust and your partnership as, together, we steward this great organization forward.

With gratitude,

Laura Sparks

Lmao like wtf he's so beautiful?? Ok if I've learned anything from making this yearbook it's that ~~suckin~~ everyone at Cooper is way more beautiful than I ever even knew

Hi Everyone

Wow, what a wild, scary, amazing, beautiful ride it's been! Making this book I mean.

In my very Cooper fashion, I write to you from 4AM on the last Sunday night of finals week, in the 7th floor computer lab which is, of course, still packed with architects. I'm exhausted and incoherent, but I wanted to sign off with a note.

I've learned a lot of really cool and unexpected things about our school from making this book with Stephanie. Before we even started taking pictures last semester, I sat and looked through the roughly 100 other "Cables". It's an amazing visual history of the actual people who actually went here; laughing, topless, studying—as far back as, like, 1922?

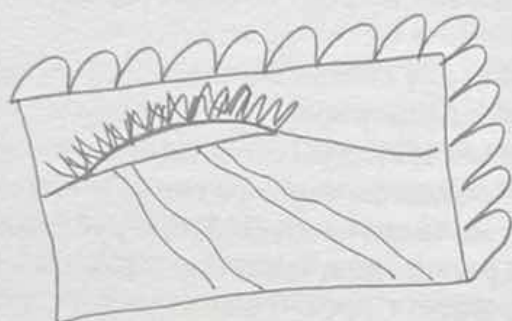
Who knew people even existed then. Anyway, it was important to me that 2017 occupied a particular space alongside all of these other books. I think of it sitting on a shelf somewhere with the rest of them like a little red punctuation mark.

Maybe this book will be cool for you to look through, I have been laughing and crying at these pictures for weeks. Or maybe you won't really care so much about it until you're older and uglier and looking for a reference of when you were young and hot.

Either way, I hope someday this weird collection of beautiful pictures sits somewhere between the books on one of your own shelves.

Thanks for being the reason taking on a project like this has always been worth it.

With Love,
Emily



PHOTOGRAPHS BY GABRIEL RODRIGUEZ-FULLER WITH
EVAN MCGIFFERT AND SUZY SOCHACZEWSKA. NANCY
CHAVARRIA WITH QUINCI BAKER AND ANTARA MORFE.
AKASH GODBOLE. LARISSA GILBERT WITH MARISSA
NICOL.

A MILLION THANKS TO:

KATIE BLUMENKRATZ FOR PRESENTING US WITH THE PAST
YEARBOOKS, BEING HELPFUL THROUGHOUT THE PROCESS, AND BASICALLY
INSPIRING THE ENTIRE PROJECT.

THE PROJECTS CLASS FOR BEING THE CATALYST THAT
BROUGHT US TO THE ARCHIVES, AND FOR PROVIDING INSPIRATION AND HELP
THROUGHOUT THE PROCESS.

MINDY LANG FOR ONGOING DESIGN CONSULTATION.

LISA NG AND DAVID ROBBINS FOR HELPING COORDINATE AND
COMMUNICATE.

MARGET LONG FOR RECOVERING THE CORRUPTED FILES OF EVERY
SINGLE SENIOR PORTRAIT (AND MORE).

CARMELLO PIZZUTO AND BUILDINGS AND
GROUNDS, AS WELL AS FRANKIE'S KITCHEN, FOR NOT
SHUTTING US DOWN THAT ONE MORNING.

EMMA FAITH HILL FOR HER WRITING PIECE

LULU WHITE FOR THE TITLE IMAGE DRAWING.

JASPER MARSALIS FOR THE DRAWINGS ACCOMPANYING THE
PORTRAITS AND FOR DESIGN HELP.

ERIN MORRIS FOR THE SUPERLATIVES SPREAD DRAWINGS.

OWEN LAW FOR WORKING WITH ME AND SPITBALLING COVER IDEAS.

FRANK KURTZKE FOR THE SCULPTURE SHOP IMAGE.

NICK CANO FOR LAST-MINUTE PORTRAITS.

LILY LIN FOR SUPERLATIVES CONCEPTS.

PRANAV JONEJA FOR CONSULTATION ON A PIONEER SECTION THAT
NEVER CAME TO FRUITION.

MONICA ABDALLAH AND JESSICA MARSHALL FOR
CONSULTATION ON THE FLY.

MICHAEL BOYD FOR COPYEDITING (-JK)

A MOST SINCERE THANKS TO YOU ALL, AS WELL AS ALL WHO SUBMITTED
PHOTOGRAPHS AND OTHER CONTENT, EVERYONE WHOSE FACEBOOK AND
INSTAGRAM WAS STALKED AND STOLEN FROM, AND EVERYONE WHO LISTENED TO US
BITCH AND MOAN BUT PROVIDED SUPPORT ANYWAY.

WITH LOVE FROM THE EDITORS.

STEPHANIE RESTREPO
AND EMILY ADAMO

No one makes anything alone

YOU CAN'T JUST END AN ERA

Penned in response to lazy journalism declaring the "End of an Era" at Cooper Union, Sangu Iyer's second installment refutes the inevitability of the Board's decision-making. 10/2/2013

On April 23, 2013, Cooper Union's board of trustees announced that this 154-year-old institution with a pillar of free education would start charging tuition to incoming students in Fall 2014. Each student would be charged about \$20,000 per year, which the board described as a reduction from a full-tuition to a half-tuition scholarship. Board Chairman Mark Epstein delivered the announcement, saying, "Although we appreciate that these decisions are difficult for everyone to accept, we look forward to working together with all of you to building a future that will ensure the preservation of Cooper Union as a great educational institution that remains true to Peter Cooper's founding principles." It was hard to imagine how a Cooper Union with a \$20,000 price tag in service of a massive deficit remained true to Peter Cooper's wishes that the school not only be free of charge but also free of debt.

But in the days and weeks that followed, what transpired seemed less like a death and more like the start of a struggle. "The beginning is near," a friend and I had said during the previous year to boost each other up when things seemed futile. It was starting to feel true. On May 8, 2013, Students for a Free Cooper Union occupied President Jamshed Bharucha's office, on the seventh floor of the Cooper Union Foundation Building on East 7th Street. The occupation began as a group of about fifty

students. Their demands were the same as the eleven students who had locked themselves on the top floor for a week five months earlier, in anticipation of the tuition announcement: that the administration publicly affirm the college's commitment to free education; that the Board of Trustees implement structural changes with the goal of creating open flows of information and democratic decision-making structures; and that President Bharucha step down.

On the first day, the School of Art full-time faculty joined the occupiers in the President's office and initiated a vote of no confidence in Bharucha. The next day, the community group Friends of Cooper Union had initiated an online no confidence vote in both Bharucha and Epstein. FOCU's petition echoed the arguments put forward by the student occupiers: "The college has illegitimately been made to adopt the policy of tuition as a result of a top-down administrative structure that, from [its] inception, relied on disregarding the voices and contributions of students, faculties, and the community at large in vital decision-making processes." The petition has about 2,500 signatures to date.

When the students started their occupation in May, they had no idea how long it would last. (As it turned out,

sixty-five days.) They were prepared for arrest and threatened with expulsion or termination of recently earned degrees. The first two days in particular were tense, as the administration made attempts to bring in armed guards, shut down sanitary facilities, and close fire doors: to force exits and limit entry to the space. Upon learning that the NYPD had entered the building, more than a hundred students sat with arms interlocked in Bharucha's office, in anticipation of forced removal.

The administration finally backed down from this extreme approach. Dean of Student Services Linda Lemiesz and Vice President of Finance T. C. Westcott were two crucial voices within the administration advocating for more moderation. On the second day of the occupation, the administration asked the NYPD to stand down, and Westcott told the students that the earlier ultimatum to leave or lose their degrees was "paused." The occupiers were allowed to stay as attempts were made at dialogue and mediation. The threats of arrest and disciplinary action, however, still loomed.

In early June, the administration proposed hiring mediators to address the conflict with the students, but the students refused to enter "an inherently biased" mediation process where the terms would be set by the administration. They continued to maintain an open occupation, in which students and visitors (faculty, alumni, and guest presenters) could come and go, while a core group held the space. They transformed the floor into the "Free Cooper Union Salon," where they held public discussions and art exhibitions. Because the occupation partly was a call for transparency, they broadcast and tweeted everything that happened, from conversations with trustees to all-night painting sessions to vacuuming and cleaning. Watching the occupation at times seemed like a cross between watching MTV's "The Real World" and C-Span. Soon Free Cooper Union had more Twitter followers than Cooper Union itself.

The act of placing bodies in the highest office on campus brought what was happening in this tiny East Village institution to a national and international audience. And during the sixty-five days the occupation lasted, many truths came to light. Several trustees admitted to not fully understanding what was going on during the tenure of former Cooper Union President George Campbell Jr., who oversaw the construction of a shiny new building and took on a massive loan to pay for it. Trustee Jeff Gural—who was against the tuition decision and recently gave a million-dollar donation to support Cooper Union's free art program for high school students—said as much when he came to visit the student occupiers at Bharucha's office. "At the time we hired [Bharucha], we didn't know the crisis was there.

He's the one who said to us, 'Are you aware the school is going broke?' When I look back now, I think to myself, what the hell were we thinking borrowing \$175 million, knowing that it would cost \$10 million a year to service the debt, knowing that we were in an operating deficit?"

Trustee Thomas Driscoll, a trustee and alumnus, admitted that there had been poor alumni outreach over the past few decades to the New York Times. "There was never any sense of giving back," Driscoll said. "Cooper never asked. We always thought Cooper didn't need the money because it had the Chrysler Building."

The numbers the administration most recently presented suggest that, without new income, Cooper would draw down its endowment by 2015 and would not survive until 2018, when increased revenue from negotiated rents would kick in from the Chrysler Building, the school's primary financial asset. The administration has framed the board's decision as having been between charging tuition or closing. One trustee, John C. Michaelson, however, told the New York Times that the school could have survived by drawing down its endowment until 2018, but then asked, "What kind of a school would you have by then?"

On May 23, 2013, a leaked transcript of the September 2012 board of trustees meeting was published in the Village Voice. That night, the student occupiers broadcast a reenactment of the meeting from Bharucha's office. There had in fact been a lot of discussion of temporarily closing the school, and the benefits and disadvantages associated with that. The big concern would be losing the tax-equivalency payments from the Chrysler Building. "There is risk to the tax equivalency if we close because the charter is not compatible with the foundation being some other kind of organization," Bharucha said. Bharucha also said that former President George Campbell had warned that charging tuition could also risk the tax equivalency. "We explored that briefly, and it turns out there's no basis for that," he said. However, the transcript revealed that there was only a preliminary analysis of the question, not a formal legal opinion, and that the law firm that provided the analysis no longer exists.

Besides discussion of the closure of the school, what was particularly disturbing to read in the leaked transcript was how the trustees talked about engaging with the Cooper community. They spent almost a half hour on how to respond to a request from Friends of Cooper Union who had asked to meet with the board to offer their help and provide a list of community generated recommendations.

"It seems to me that the politics of destruction of the Friends of Cooper core group is such that they're actually seeking to raise the risk of reputational damage, in order to make it more difficult for us to institute tuition anytime, undergraduate or graduate," Bharucha said during the meeting. "It has already been effective. It's frightened many of our constituencies." With respect to the proposed meeting request, Driscoll had said, "I can't imagine that they're not going to ask us pointed questions... We'll have to figure out how to deflect questions."

Part of the meeting was devoted to developing a sort of doublespeak to talk about Cooper Union's financial crisis. Bharucha and Board Secretary Lawrence Cacciatore suggested that words like "reinvention" and "sustainability" should be used when discussing tuition or closure, and that a memo using this language would be circulated to the group so they would all be on the same page. "We've talked about sustainability. If we're not sustainable, then we can't be sustained," Bharucha said.

On May 21, 2013, after the announcement of tuition, several alumni who served as trustees were asked to address the Cooper Union Alumni Association and answer questions. At this forum, these trustees largely justified their decision on tuition. Former Alumni Association President Peter Cafiero said they wanted to "explore every possible alternative" to charging tuition. "We weren't going to make a decision without looking under every stone," he said.

Alumni-elected trustee Edward Mukovos, said that when he first joined the board, he thought "there's no way we should charge tuition.... I wanted to personally make sure that no stone was left unturned." He described losing sleep over the decision. "It was gut-wrenching personally until I was convinced there was no other way. When we finally reached the decision, I felt comfortable that we had exhausted the options," he said.

During the occupation, however, it became clear that not all trustees felt this way. Trustees including alumnus Michael Borkowsky and Jeff Gural met with the students in Bharucha's office to talk about their concerns. These meetings were broadcast online.

Gural was very candid with the students about what he thinks will happen if Cooper charges tuition. "The school is going to fall apart. I feel terrible," he said. After the decision, Gural was on the verge of quitting the board when Borkowsky convinced him to stay on for another meeting. At that meeting, in June, Gural presented the idea of adding a student representative to the board, and to his surprise,

the board agreed. "At that board meeting, the mood shifted dramatically," Gural told the student occupiers. He noted that Chairman Mark Epstein and Bharucha both opposed adding a student to the board. Most of the time, Gural said, the board votes with its leadership, but on this occasion it voted against them.

Gural and Borkowsky came to the students with the offer of a board representative and with a proposal for a new working group, which would be tasked with coming up with alternatives to charging tuition by December 1. That working group—led by Gural and Borkowsky and consisting of three trustees, three administrators, three students, three alumni, and four full-time faculty—was approved on July 11. As part of that agreement, the occupiers agreed to vacate the president's office the following day, and they were granted amnesty for their previous actions. Since then, the group has been expanded to include one representative from the part-time faculty and one representing staff.

The students and alumni association quickly held elections for their working group representatives. In a film that Friends of Cooper Union created, the Art School alumni representative and former occupier Victoria Sobel said: "The formation of this working group is a testament to the fact that not every stone was turned over, and actually having trustees come out and say that they think there is still room to cut money, raise funds, shows that what had been done previous to this working group was not actually an exhaustive effort to find tuition alternatives."

In August 2013, Bharucha announced the sudden departure of two senior administrators, Vice-President of Finance T. C. Westcott and Dean of Students Linda Lemiesz; Lemiesz had held her post for twenty-three years. These were the two administrators who opposed disciplinary action against the student protesters. Furthermore, Westcott was intimately involved in negotiating with faculty members so that they could elect working group representatives and not be in violation of their labor union contracts. With her deep understanding of university finances, Westcott arguably would have been an important resource for the working group. Until her position is filled, an outside consulting firm, Huron Consultants, will be responsible for it.

At an Alumni Council meeting in August, Bharucha declined to speak in detail about their departures. While I was at the meeting, however, I received an email from a Cooper Union employee, who shared with me that Lemiesz was fired, and that all sources pointed to the same for

Westcott. Victoria Sobel asked a question about "the trust that is breached in the timing of their departures." Bharucha responded that he was open "to any suggestions you have [about] ways we can continue to build trust."

There continues to be a divide between the administration and community's priorities. While the community is mobilizing to support the working group in finding tuition alternatives, the administration continues to plan for tuition, seeking new hires in admissions and recruiting to support its new model.

There is also persistent distrust and fear between the two groups. The protests of the past two years have taken a toll on Bharucha, who at public meetings often appears exhausted. He has not returned to his office, which sits locked and empty until it can be fortified, but instead works out of his official residence on Stuyvesant Street, where a guard is posted in the window and two surveillance cameras have been drilled into the landmark facade.

The fear runs both ways. Faculty and staff have been reprimanded by the administration for posting critical comments on Facebook and associating with the advocacy group Friends of Cooper Union. They fear that the dismissals of Westcott and Lemiesz will have a further chilling effect. On a Facebook thread after the August alumni council meeting, alumnus and faculty member Mike Essl described his experience with intimidation. "I was in the meeting where the School of Art was threatened with closure," he wrote. "We were told to sign a document in support of reinvention or we would lose our incoming class. That is a threat. The School of Art was threatened by the current administration and no amount of 'can't we all just get along' is going to fix that."

The debate around tuition at Cooper Union has often been framed as a financial problem, but it is just as much a question of governance. The activism that has come out of this crisis has largely been a call for transparency and representation.

Having stronger alumni representation is one way to strengthen the school's governance. Toward that end, Friends of Cooper Union endorsed candidates in the annual alumni association election whom they felt would work to defend free tuition and fight to engage larger alumni body. Most important was the endorsement of write-in candidate Kevin Slavin for alumni representative on the board of trustees. Slavin, an art graduate and professor, who gained many supporters when he spoke at a community summit in 2011, won the seat. At the summit,

Slavin had said, "The mistake that's been made, systemically, is believing that the resource at the bottom of all this, the resource that must be sustained, is money. It's not money. Money is a derivative. The resource it's derived from, the resource it maps to, the resource it measures, is trust."

Adding a student representative to the board of trustees is another way to improve governance. The Gural Borkowsky Working Group—which will bring together representatives of all stakeholders to develop an alternative to tuition—also offers a strong model. "Part of the incredible potential of the working group is that it is a step—a small step but a real step—in the direction of saying that college should not just be run just by and for the trustees and administrators," CUNY professor and student activist scholar Angus Johnston said at a recent Free Cooper Union meeting. "What you are trying to do right now is create a powerful vision and model of what American higher education could be like and what the community running institutions can and should look like."

There is yet another effort in the works to develop better governance at Cooper Union. This is to institute an aspect of Cooper Union's charter that has never been realized: the creation of "The Associates of Cooper Union for the Advancement of Science and Art." The associates were supposed to be a wide and open organization that promoted art and science for the purpose of public improvement. The group was to have its own governing council, and according to the charter it would have had a number of privileges and responsibilities, among them providing a check on the board of the trustees. The charter includes provisions for the associates to remove a trustee for cause and replace him. They were to have an annual account of all expenditures and an avenue for communicating recommendations to trustees. Early annual reports discuss the formation of this group and the fundraising potential of dues from its wide membership.

The associates seem to be a cross between a municipal science and art society and a citizens advisory committee, and could have the ability to broaden Cooper's reach to the public and provide greater accountability. Since the school is a recipient of public funds, an argument could be made on this point toward its formation. An alumni association committee was formed in July to explore its formation and provide recommendations to the board of trustees. The goal of creating a sustainable financial model for the school cannot be separated from these efforts toward community building and governance.



To be within The Cooper Union for the Advancement OF Science and Art is to be within a *spiritual* place, an authentic place. An institution that is *lovingly* held in *trust*. A place that believes one of society's prime social responsibilities is towards learning and *education* in the deepest sense. It's a place that contributes to thought, *free thought*, thought that is exploratory though, founded by Peter Cooper, a man with a vision that still sustains and maintains the Spirit of place and cares for enlightenment.

I don't think there are many things more important than being a teacher and being a student. That, to me, is the deepest social contract, to understand the idea that individual creativity within a *willing* community is a profound social act. The *privilege* of being teachers and students within this remarkable place—to be teachers in a place of spirit, to be teachers of spirit, and to be with spirited students.

All one can do is to celebrate one's discipline.

- John Hejduk

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